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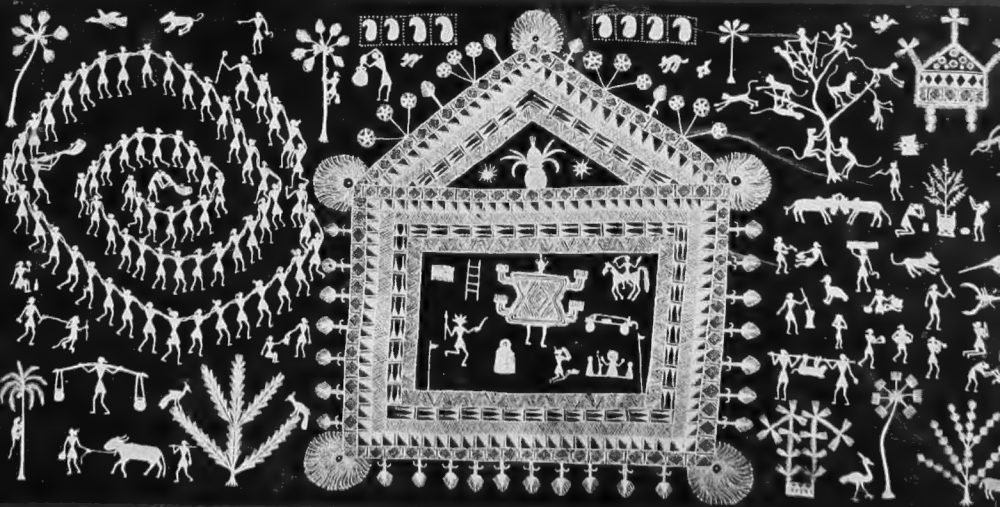
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Some Dance Sculptures from Champa

Kapila Vatsyayan

Despite the painstaking work done by both French and Vietnamese scholars, there continues to be considerable controversy regarding how exactly the Chams arrived in Annam (now Vietnam). Some historians are of the view that the Chams migrated by land and sea from India and Java; others suggest that the Chams were the indigenous inhabitants, a product of Dong-Son culture, who assimilated Hindu traits through active commercial trade with India.

Although the first written record of the Cham Kingdom is found in the Chinese annals around 192 A.D., the name Champa does not appear to have been used before the seventh century A.D. In the Chinese annals, the name used for the Kingdom is Lin Yi. The first inscriptional record of the spread of Hinduism in Champa is found in a Sanskrit inscription which describes a temple built in Mi-Son by a Cham king called Bhadravarman. The temple was dedicated to Shiva. Authorities date this inscription around 400 A.D.¹; two other inscriptions in an identical script² lay down the limits of the domain consecrated to Shiva as Bhadrashvara and a third inscription in an Indonesian dialect speaks of the respect due to the "naga of the King".³

These inscriptions are perhaps the first record of the prevalence of the cult of Shiva, both as *linga* and as Shiva-Uma. Alongside is the valuable evidence of the prevalence of *naga* worship and Indonesian dialects.

The temple of Bhadravarman was, we are told, destroyed in a fire two centuries later; we also know that, during the sixth century, repeated Chinese raids on Annam destroyed the Chams' capital city of Tra-Kieu. It was, perhaps, in the course of one of these raids (during the reign of Rudravarman) that a fire destroyed this temple.

It was not until the reign of Kandarpadharma, son of Shambhavarman and grandson of Rudravarman, that comparatively peaceful conditions prevailed in Mi-Son. Vikrantavarman, one of the successors of Kandarpadharma, was responsible for renewed building activity especially in Mi-Son at Tra-Kieu and in other places at Quang-Nam.⁴ Now the worship of Vishnu also became popular. The most important architectural monuments were built in the seventh-eighth centuries. During this period the Chams had an active dialogue with Cambodia. In 857 A. D., a new dynasty appeared and made its capital at Indrapura. Indravarman II, a Buddhist king, was the founder of this kingdom and responsible for the building of temples of Dong-Duong. His reign popularised Mahayana Buddhism.

From the sixth to the ninth century many monuments, both Hindu and Buddhist, were built and the area around Hue and the Quang-Nam province became the centre of Cham Mi-Son and Dong-Duong art.

In the eleventh century the Annamites destroyed the capital of Indrapura, and a series of wars followed, involving the Khmers, Mongols

and others. By the fourteenth century the Chams were a defeated people although at intermittent periods they did regain some of their lost territories. In the fifteenth century the Dai-Viets annexed the Binh-Dinh province and by 1600 the only trace of the Chams were the ruins of their magnificent temples. Many of them fled to Cambodia to escape massacre by the Dai-Viets and today only about 20,000 people are recognized as Chams in Vietnam.

The art of the Chams, or Champa Art as it is popularly known, has to be seen and attributed to different periods against this political background. Most art historians have discussed the arts of Champa in the context of three or four periods:

- (i) The art of the period between the seventh and the ninth century; the emergence of a definite style;
- (ii) The transitional period of the ninth and tenth centuries when many styles mingled;
- (iii) The art period of the eleventh and twelfth centuries or what may be termed as a second peak period;
- (iv) The last period belonging to the fourteenth and fifteenth centuries.

While this division is largely accepted, there is great variance regarding the descriptive labels used for these periods. Also Stern⁵ suggests a chronology different from that of M. H. Parmentier.⁶ The former lists these styles as follows:

Early style:	about the eighth century
Prasat Damrei Krap:	Cham temple in Khmer territory, slightly before 802 A. D.
Dong-Dzu O'ong style:	second half of the ninth and first half of the tenth century.
Mi-Son A-I style:	probably beginning in the tenth century, and continuing into the eleventh century.
Transition to Binh-Dinh style:	the eleventh century.
Binh-Dinh style:	the eleventh to the early part of the thirteenth century.
Last style:	the later part of the thirteenth to the seventeenth century.

We are concerned here with some outstanding examples of Cham art belonging to the first two periods, dated differently by scholars but all belonging to the period of the seventh to the tenth centuries and termed by some as the Mi-Son⁷ and Dong-Dzu O'ong style, and by others as the early style and Hoa Lai⁸ and the Dong-Dzu O'ong style.

Since little remains of any monument in its entirety, our deductions on the nature of these styles must be largely based on the sculptural evidence housed today in the Cham Museum in Danang, formerly Tourane, and some French collections. In the absence of substantial architectural remains, few sweeping generalisations can be made on the nature of the interaction between the three streams: Indian, Cambodian and whatever indigenous art that might have existed in the region prior to contact with India, China and Cambodia.

There has been much discussion amongst scholars ranging from Coedes, Hall, Quaritch-Wales to Parmentier and Stern on the historical developments and the resulting emergence of certain stylistic features of Cham art. Polarities of views have been a predominant feature of this debate. Some have contended that the Indian influence was near-pervasive in the early periods, while others have strongly opposed this view. Comparative studies have been made of architectural features and the floral motifs,⁹ apart from the examination of images of deities and of iconography. Throughout this extensive discussion, covering nearly five decades of modern scholarship, little attention has been paid to the reliefs of the dancers and musicians (with the exception of one solitary figure)¹⁰ from Champa.

As in previous accounts of Indonesian and Burmese art¹¹ we have restricted ourselves to an examination of this motif. The reliefs and other sculptural fragments of musicians and dancers provide excellent clues for identifying common distinctive features of the art of the South-East Asian states in relation to India. Each period and region exhibits an affinity of fundamental approach, with a distinctiveness of treatment within a larger framework. Also these reliefs of musicians and dancers help us in reconstructing a history of Asian dance forms and musical instruments.

Our examination of the sculpture of the dance in Borobudur, Prambanan in Indonesia, Srikshetra and Pagan in Burma¹² had showed that between the eighth and the eleventh century there was an extensive Asian tradition of the dance, which for lack of a better word we called an Indian model, based on the *Natyashastra* system of movement as opposed to a later tradition which may be termed as Chinese. In the context of Cham art, we do not have to make a distinction between an Indian (or pan-South-East Asian) and a Chinese model, although it would be appropriate to speak of this in the context of Vietnam in its totality. Until the Binh-Dinh style, attributed to the post-eleventh century, there are hardly any Chinese stylistic features, and of that period there are no sculptural remains of dance and music reliefs. We have thus to restrict ourselves to the Cham archaeological remains, revolving around the figures of musicians and dancers and some iconical images which have a bearing on our subject.

Also, as has been pointed out earlier, the evidence at our command is not sufficiently large to make sweeping generalisations. Nevertheless it is adequate for a comparative study of both the sculptural style and movement patterns of the different regions of South-East Asia.

In the Cham Museum are a number of sculptures, some reliefs and others, free standing figures, which incorporate the dance and music motif. Although all these belong to the period between the seventh to the eleventh century, there is a large measure of variance amongst scholars regarding their dating and provenance. To a large extent we have accepted the identification of Carl Heffley¹³ regarding these sculptures but wherever there are doubts, they have been stated.

All the sculptures can be regrouped from the point of view of music and dance in accordance with the categorisation we have followed in an earlier work on this subject.¹⁴

1. Figures which can be identified as either *dvarapala*-s or *shalabhanjika*-s found on door lintels, and *stambha*-s or bracket figures. Most of them assume a dance stance which can be identified in terms of Bharata's terminology, particularly the *chari*-s.
2. Flying figures or characters which carry floral offerings or minor deities such as *vidyadhara*-s or *gandharva*-s or *apsara*-s.
3. General collective dance scenes where an ensemble is seen either in the milieu of a court or in a procession.
4. Individual dancers who are in chiselled poses of the dance and those that can be identified as arresting a moment in a dance cadence termed *karana* in Bharata's terminology.
5. Figures of Shiva, Vishnu, Uma, Saraswati and other deities in their dancing aspect, namely the *nrittamurti*-s.

It is significant that all five categories of sculptural reliefs can be found amongst the collections of the Cham Museum; besides, there are those which appear to revolve around the character of a monkey. Whether we can associate the appearance of this figure with the story of the *Ramayana* or the character of Hanuman is doubtful in the absence of any evidence of a distinctively Cham version of the *Ramayana*.

From the first category, the most interesting are those of the *dvarapala*-s. We choose four amongst these: Figures 1, 2, 3 and 4.

All four figures are male, very much in the nature of *dvarapala*-s, but all with stances which can be clearly identified as the *chari*-s of the *Natyashastra* system. All four figures have some common features. Each rests his weight on one foot which is in *samapada*, with an erect leg and only a slight inward (towards the centre of the body) bend of the knee. In all cases the other leg is lifted high to the level of the waist and is entwined with a tree or a branch. One arm is lifted to touch the head and the other is extended across the entire torso in a diagonal movement, one which we easily recognize as the *kari hasta* of the Indian *shilpa* and *nritta* texts.

Each of these figures is also in a position which could be called the *samabhanga* or at best an *abhanga*. Within this general format many variations and differences begin to appear. In Figure 1, there is a slight turning in, of the foot on which the weight is held. The knee bend is fairly marked and the hip is slightly turned out. The knee of the raised leg is at the upper waist level. The torso turns, but faces frontally. So does the face of the *dvarapala*. One arm is lifted above the head, and the other arm swings across the torso. The elbow joint is emphasized and the hand holds the knee of the elevated leg. The sculptural features are reminiscent of early Pallava figures. Within a modest thirty-inches height, the artist has been able to recreate the impression of a massive five-foot figure. In Figure 2, while the stance is similar, the mood is quite different. This is a mellower, a more delicately carved figure. The knee is no longer turned in and the foot is also placed in such a manner that the toes face outwards and not towards the body. Indeed this change in the manner of placing the static leg endows a different quality to the entire movement: the extended arm also appears to be more naturally thrown across the body. The tension of Figure 1 is replaced by a calmer, more controlled disposition. The face is turned



Fig. 1



Fig. 2



Fig. 3



Fig. 4

slightly to one side and this, too, adds to the sophistication of the figure. Although there is some difference in the tiara and headgear of the two figures, they are very close to each other. Both come from Tra-Kieu and must belong to a period between the eighth and early ninth century. The two others, Figures 3 and 4, are complementary: they are mirror images of Figures 1 and 2. They come from Quang-Nam: one is today in the Musée Guimet (Fig. 3) and the other in the Cham Museum (Fig. 4). In these figures we find that one leg is static. The *samapada* foot of one (Fig. 3) is clear, but the other has to be conjectured. Both figures are totally frontal and there is no impression here of a slight sideways movement, as in Figure 1. Again, while the general features and the framework are identical, there are many differences in execution. Figure 3 has a taut arm with an awkward elbow, as in Figure 1; but the arm of Figure 4 appears more natural and graceful. Considering these elements together, it is obvious that all these figures are in a stance which can be identified as the *ashvakranta chari* described by Bharata. We may recall here the famous Bodhgaya railing figure¹⁵ as also the earlier depiction of the *chari* in both Bharhut and Sanchi. Of course, there are many *dvarapala*-s in this stance in Pallava art.¹⁶ Nevertheless, from these Cham figures it is quite clear that there is a distinctive manner in which the artist interprets the movement. It would be difficult to find an exact parallel in an Indian figure, although the general impression of affinity is unmistakable. It is also clear that this affinity is not accidental, but is obviously accounted for by an identical compositional formula which is being followed.

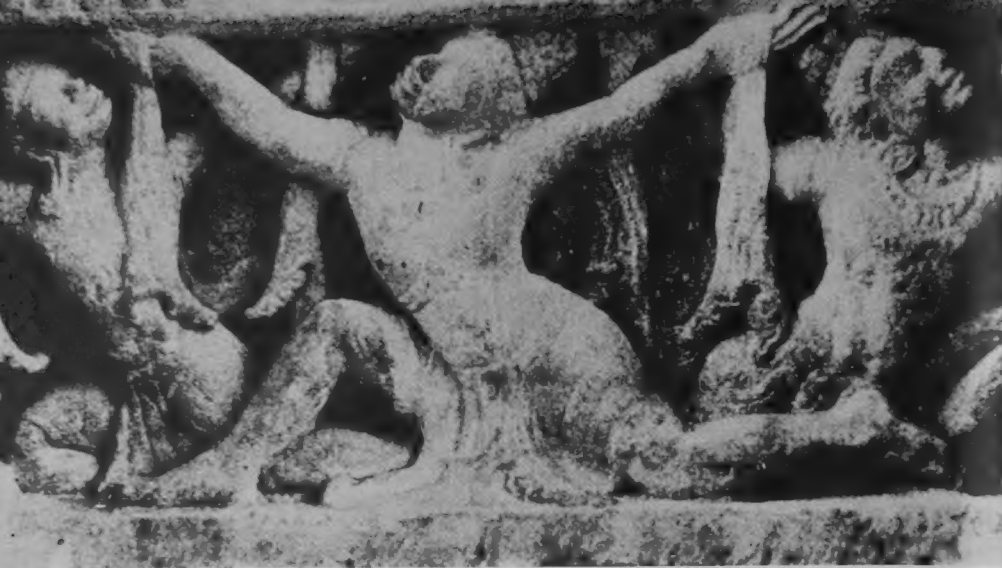


Fig. 4(a)

The second category is that of reliefs, namely those which depict the flying figure and belong generally to what is known as the *vrshchika karana* variety of the *Natyashastra* system¹⁷; they are few and far between, judging by the survivals. It is, however, likely that many more existed. An outstanding example of the *vrshchika karana* movement is seen in a lintel from Mi-Son¹⁸ of the seventh-eighth century (Fig. 4a). A number of *deva*-s are enclosed in a narrow panel. The central figure upholds the earth as if on two outspread hands. The two figures on either side are in *vrshchika lata*, while the middle figure is also in the same stance but with the important difference that the knee of the folded leg does not touch the ground and the calf of the other leg is extended in an outward direction. This recalls similar figures from Badami¹⁹ but neither the compositional pattern nor the arrested movement is identical. Here again we are aware that although a common approach was being followed by the Indian and the Cham artist, there was a marked difference in portrayal. The stance of the middle figure makes it closer to the *kunchita karana* movement rather than to the *vrshchika lata*. The remarkable dynamism of the panel (in a space barely 12 inches high) speaks of highly skilled craftsmanship. This is not a slavish copy; neither is it based on a totally different approach to handling mass volume or stance. It would, therefore, be perhaps correct to deduce that such an achievement could have been possible only if that style of sculpture and dance had prevailed for a few decades or even centuries.

What is true of the flying figure in the *vrshchika karana* movement is even more true of the collective dance and music ensembles. The most important amongst these is a long panel from Mi-Son, attributable to the seventh-eighth century. The panel is nineteen inches in height. We see many musicians and dancers before a king and his retinue.

In one section (Fig. 5) we have a view of a full ensemble, comprising three musicians, two dancers and two attendant figures. One of these attendants holds a ceremonial umbrella or *chhatra*; the other holds another object, possibly a fly whisk. Amongst the musicians on the extreme left, there is one playing a pair of large cymbals (*jhanja* or *kansyatala*); another a wind instrument, and a third a small drum of the *alingya* variety. The *jhanja* or *kansyatala* player and the one playing the wind instrument stand; but the drummer sits with knees bent and calves folded in. This ensemble (of the drummer, the cymbals player and the player of the wind instrument) is significant from many points of view. The absence of any gong variety of percussion instruments, or string instruments of the *Vipanchi vina* or harp variety leads to the conclusion that there were few East Asian influences, and that Champa (like other parts of Asia) was following a pan-Asian model which can be traced back to the *Natyashastra* system. In contemporary Vietnamese musical instruments, the closest approximation to these are the *Chap-choa* (cymbals) and the *Trong-com* (drum). This group of three—a drummer, a flutist and a cymbals player—are found in many Indian reliefs belonging to the seventh century and continuing till the eleventh and twelfth centuries. However there are few sitting drummers in early medieval Indian sculpture.²⁰ In most South Indian examples, the drummer stands; nor are the musical accompanists solely male. In this relief, a clear distinction is made between the male musicians and the female dancers. The poses of the two dancers are significant. Their lower limb position is an *ardhamandali*; this is a clear derivation of the movements emerging from the *vaishnava sthana*²¹. The space between the two feet of the dancer closest to the musicians is greater than that of the one on the right. The latter holds her torso more tautly straight, with only a slight bend near the left, at the waist. The torso of the dancer on the left is extended upwards, with a greater bending of the waist. More important

Fig. 5





Fig. 6



Fig. 7

is the movement of the arms. Both the dancers have an *anjali hasta* position at a level higher than the head. To any dancer of the Indian tradition, this will recall the first position of *Alarippu* in Bharata Natyam, despite the difference, of course, in the torso movement. The whole panel is executed in low relief; but it is bold and clear. The composition is held together by the musicians on one side and the attendant figures on the other. It must be mentioned that there are no Indian sculptural counterparts of the same period. The costume of the dancers is also important. They wear a dhoti which clings to the body, as in many Indian and Indonesian reliefs. However, the girdles and the ornaments are distinctive with no close Indian parallels; this is also true of the headgear which is quite different from anything in Indian (Pallava) or Khmer sculpture.

In another section of the same long panel from Mi-Son (Figs. 6 and 7), we see a king, seated on an *asana* and holding a sceptre or a sword, along with two attendants, one holding a *chhatra* and the other an ornamental large cup. Two dancers are seen in the middle of the panel and two musicians, a drummer and a *kansyatala* player, accompany them. Again the musicians are male and the dancers female. Although the drum is of an *alingya* variety, the posture of the drummer is markedly different from that of the drummer in the earlier panel (Fig. 5). Now he sits legs folded, frontally, and holds the drum in his lap. The cymbals are held to one side and this particular musician stands. The dancers have proceeded to execute another movement, although both are still in an *ardhamandali* position of the lower limbs. Indeed this *ardhamandali* is precise, with no space between the heels (which touch), and the toes face sideways. The torso is used as one unit, and is slightly bent forward in *abhunga*.²² No longer are the arms and hands above their heads: now the right hand of the dancer is placed near the chest and the left is away from the body, at the level of the head, with elbows bent. The position could be attained in a number of arm movements and could also be a position of the *uromandala hasta-s*.²³ The dancer on the right looks straight ahead, the other dancer tilts her head and looks somewhat sideways. The movement of the neck could be identified as *tryashra*.²⁴ There is a marked change in the coiffure. The hair appears to be tied in a knot on one side and decorated with a circular hair ornament. The manner of this coiffure is strongly reminiscent of the typical coiffure of the *Mohiniyattam* dancers, although there are no other features which might link these dancers with those found

in the late medieval sculptures and murals of Kerala. The comparison cannot, therefore, be extended beyond an affinity of hair styles. The movement of the dancers, however, has all the essential features of the pan-Asian style prevalent in all parts of South-East Asia and India in the post-eighth century reliefs of music and dance. The impression of these panels is one of dignity, restraint and control, all characteristics of movements of a dance style which had obviously achieved a high degree of stylisation and chiselling. These panels are amongst the finest examples of the Mi-Son style of the seventh-eighth century. There is here none of the artificial symmetry and formalism of the Khmer style; the panels are marked by a fresh naturalism which communicates both exuberance and control.

This will be clear if we compare these panels (Figs. 5, 6, and 7) with another panel from Quang-Nam of the same period or perhaps slightly later, that is about the eighth and ninth century (Fig. 8). Here we have ten dancers almost similar to the dance reliefs of the tenth and eleventh century from Central India.²⁵ There are no musicians and each of these dancers is in a dynamic movement of the dance. The lower limb *ardhamandali* is a characteristic fundamental position; however within this, there is a large variety. Four dancers are seen with one foot in *samapada*²⁶ and the other in *kunchita*²⁷ (with the toe touching the ground). Two have an *ardhamandali*, but both heels are raised suggesting an *udhagattita*²⁸ movement of the feet (toe-heel). Two execute a *svastika*²⁹ (crossing movement). It is obvious that the sculptor was attempting to capture as closely as possible a variety of foot contacts while adhering to the *ardhamandali* of the lower limbs. The torsos of these dancers are bent, some towards the right and others towards the left; so are their heads. There is hardly any dancer in the frontal movement seen in the Mi-Son pair of dancers. The upper limbs move in a variety of ways, but, except in the case of one dancer, the arms do not cross over to the other side of the body. In the case of many of the dancers, one hand is placed on the thigh in a *pataka hasta*, sometimes the palm faces out as in the case of the dancer, who is third from the left. There is only a vague suggestion of the wrist touching the thigh or waist. The other arm is lifted up, with elbows bent and forearm raised to the level of the shoulder or the head. The palm of the raised arm is invariably in a beautiful and clearly discernible *alapallava* or *alapadma*³⁰ away from the body. Only one dancer (the fourth from the left) swings her arm across the torso to the other side in a *kari-hasta*³¹ or a *dola hasta*: the other is in an *alapadma hasta*. Altogether the panel is full of exuberant vitality and a sense of flowing movement from one dancer to the other.

Fig. 8



The upper limb movements can be identified as several variations of positions possible in the path of movement of the *uromandala hasta*-s. This relief can be profitably compared to the dancing *apsara*-s seen in the murals of the Brihadeshvara temple, Tanjore.

This dynamic movement pattern gives place to a new formalism in a slightly later period. While the *ardhamandali* continues, and we see a repetition of the movements seen in the Mi-Son early reliefs, the size of the reliefs is larger and the quality of the sculpture appears markedly different. To this category belong two reliefs (measuring 4.7 inches in height) from Thap-Mam. They are assigned to the thirteenth-fourteenth century³² but stylistically they may have to be placed somewhat earlier, around the tenth to the eleventh century. The *ardhamandali* is clear and precise in both (Figs. 9 and 10). Indeed it is a more outspread position of the knees than was noticed in the Mi-Son examples (Figs. 5, 6, and 7). An equally clear *kunchita* of one foot is seen where the toe is in contact with the ground. The other foot is in *samapada*. The weight of the body is held on this *samapada* foot. In Figure 9, the dancer holds her right hand in *pataka hasta* near her waist: the palms face away from the body. The other arm is lifted high, with the hand almost in contact with the conical head-gear of the dancer. The waist is bent at the right side of the dancer and the left side of the chest is consequently extended upwards. The neck movement is also a consequential movement of the waist. In the second

Fig. 9

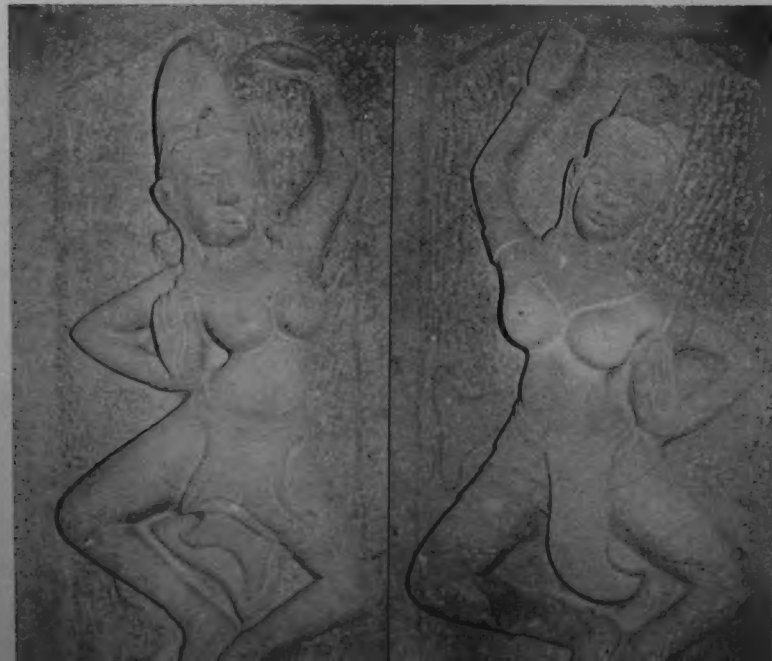


Fig. 10

figure, of the same size and belonging to the same period and style (Fig. 10), the lower limb position (including that of the feet) is almost identical, but the position of the hands is reversed. Now the left hand of the dancer is held near the waist, in a *hamsasya* and not in a *pataka*: the palm faces out. The dancer's right hand is high above the head, with the arm lifted. The changed position of the arms results in a different treatment of the body and the head. The plastic quality of both the figures is identical. Executed in low relief, the figures are precisely modelled with identical garments and flowing sashes which hang stiffly in the middle. There is no suggestion here of a tightly draped dhoti: instead it is a sewn garment reaching down to the knees. The string of pearls and girdle

Fig. 11



ornaments of the Mi-Son panels are replaced by symmetrical geometrical curves on the thighs. Scholars have commented on the strong Indo-Javanese and later Khmer influence on Champa art of the later period.³³ However, if we compare these figures with those of Khmer art of a slightly earlier period, the affinities and the differentiations will be clear. Although in bronze, one Khmer dancer is seen in an identical lower limb position (Fig. 11). There is an *ardhamandali*, a *samapada* and a *kunchita* foot. One hand is in *pataka* held near the waist, and the other arm is extended in a clear *dola hasta* with the hand at the level of the head, but away from the body. There is no attenuation of the torso; it is held straight, frontally, and so is the head. We see how much variety and distinctiveness was possible within the same general framework of style. Yet another Khmer bronze makes this even clearer: the lower limb position of the *ardhamandali* is common, and so is the *samapada* foot but one leg is lifted in an *urdhvajanu*:³⁴ there is no deflection whatsoever of the torso (Fig. 12). Even when the Khmer dancers bend their torsos and manifest a marked attenuation of the torso and flowing *uromandala* arms, as in the Bayon example (Fig. 13), the quality is quite different. From this comparison, it is possible to deduce that although there was a pan-Asian dance style, the regional differentiations were clear and unmistakable. This is evident even in contemporary dance styles. Although a commonality and affinity of approach in the treatment of the human body can be discerned when Javanese, Thai, Cambodian and some Indian dance forms are compared, no two are either identical or mere imitations of a single style. Perhaps the closest parallel is that of the evolution of the Brahmi script in all these regions: while certain fundamentals remained constant, there was a national genius which asserted itself in the development of particular scripts of the region. The same phenomenon is in evidence in sculpture and dance.



Fig. 12

a guess (Figs. 14 and 15). Fully adorned with hip and waist girdles, the dancers have elongated slim torsos which bend to one side. The head, too, is tilted to one side. The upper limb movement is what accounts for the dynamic quality of the sculptures. While one arm is extended across the torso in a *kari hasta* or a *dola hasta* of the *Natyashastra* system, the other is held near the ear in a restrained *alapadma*. The position of the lower limbs is identical in all the sculptures but the upper limb movement is reversed. The musicians are placed alternately and provide the compositional balance to the entire pedestal. These figures can be compared to many sculptural reliefs of Indian temples, particularly those of the *karana*-s commonly identified as the *kari hasta* or the *lalita*.³⁶ Even so, the Champa figures are in a class by themselves and have no exact models in the Indian tradition. A distinguishing feature of Champa reliefs and sculptures is the near-complete and purposive absence of any hip deflection common in the Indian examples. Apart from this, there is the added feature of a continuity of line between the knee and the torso in the figures from Tra-Kieu. There is no break of line from the knee upwards and this accounts in a significant manner for the fluidity of the entire sculpture.

Fig. 13



The finest dance sculpture from Champa is the famous pedestal from Tra-Kieu, assigned to the seventh-eighth centuries. This must be classified as individual dancers, each to be viewed separately. Many dancers adorn this high pedestal, which is 27 inches high. The height of the dancers is 21 inches. They are almost free standing figures and three dimensional in quality, not unlike the musician and dancer figures of *gandharva*-s and *vidyadhara*-s in the Duladeo temple of Khajuraho.³⁵ In plastic quality, they equal the best in Indian and Indonesian sculpture, exhibiting rare artistic skill. The static quality of the earlier figures gives way to a fluidity, unknown to other sculptures of, either Mi-Son or Tra-Kieu. The lower limb movement is in a beautiful *ardhamandali*: the feet were possibly in *samapada* but it is difficult to hazard



Fig. 14

Nor are the dancers from the Tra-Kieu pedestal imitations of the sculptural figures from Mi-Son or Thamp-Mam. They have an affinity of approach, but are clearly more refined and polished. They provide evidence of the high excellence of which Champa art was capable. This is a culmination of the fusion of indigenous and Indian traits.

Fig. 15





Fig. 16

An outstanding figure of a monkey, possibly of Hanuman, (Fig. 16), has close affinities with the Indo-Javanese reliefs of the character. Belonging possibly to the tenth century, the monkey figure holds a branch of a massive tree in his arms. The lower limbs are in outspread open position of the *mandala sthana*.³⁷ Both feet were possibly in *samapada*. The torso is extended to one side in an expanded movement: the sculptor succeeds in communicating a sense of power within a height of barely 13 inches, largely through employing a movement pattern and stance which suggests a massive gigantism. We will recall that Bharata prescribes this *sthana* for men, to be used while hurling missiles or using weapons when engaged in battle.

Of a much larger size (34½ inches), and enclosed, is a figure of Krishna framed in an arch (Fig. 17). He supports an arch, possibly representing *Giri Govardhan*, and is also in a *mandala sthana*.³⁸ One hand rests on the thigh and the other lifts the stylised mountain and forest. Both in the treatment of the torso and the frontal placing of the face, Khmer influence is evident.

Of interest from the point of view of the sculpture are the images of the dancing deities, namely Saraswati, Durga and finally Shiva from Champa. A dancing Saraswati from Quang-Nai (eleventh-twelfth century)³⁹ is also in an *ardhamandali* with a slight *svastika* of the feet (Fig. 18). Surrounded by *hamsa* (geese), she stands frontally with an attenuated waist. Unlike in the case of the Tra-Kieu dancers, there is a distinct break of line at the waist and also a slight hip deflection. One hand is held near the waist and the other near the left breast. The torso is slightly pushed forward. She appears rather heavy and massive although of pleasant countenance. Here, too, some Khmer features are clearly evident. This is also clear from the Uma figure from the same site.⁴⁰ (Fig. 18a).

Amongst the several *nrittamurti*-s of Shiva, there is a large variety. Iconographically some are *Bhairava* and others *Saumya*. One from Mi-Son (Fig. 19) is in low relief with an imprecise *ardhamandali* but a clear pair

Fig. 17





Fig. 18



Fig. 18(a)

of *kari hasta*. Other pairs of arms form radii around the figure. The head is tilted to one side. One worshipper bows low in obeisance and another *gana* figure stands bemusedly on the other side. Despite some lack of elegance it is a charming example of a dancing Shiva from Champa.

In contrast is a highly ornamental Shiva from Quang-Nam (Fig. 20), possibly belonging to the tenth century.⁴¹ Sixteen-armed, the god dances in a more precise movement; the lower limbs are in *ardhamandali*. One foot is in *samapada*, the other in *kunchita*. The main pair of hands are in a variation of the *uromandala hasta*: one palm touches the waist and the other is near the shoulder, in a *hamsasya* with elbow out. The other seven pairs of arms form a semi-circle and the hands are in a variety of *arala hasta*, an uncommon feature in Shiva iconography. He is surrounded by ten musicians and attendants, six on one side and four on the other. Amongst the musicians, one is playing a large harp-like stringed instrument, the only evidence of the *Vipanchi vina* variety found in Cham art. The ornaments reveal some Javanese features, but again with no exact parallels.

Tra-Kieu⁴² (Fig. 21) provides us with a sophisticated example of a dancing Shiva of 54 inches. He is a close second in excellence to the Tra-Kieu pedestal dancers (Figs. 14 and 15). Four-armed, he dances on a lotus pedestal. Again he is in *ardhamandali* with one foot in *samapada* and the other in *kunchita*. The *kunchita* foot, however, does not touch the ground: it is elevated, thus making the movement closer to the *urdhvajanu chari* movement of the *Natyashastra* system. The torso is frontal but there is a marked waist bend with a consequent extension of the chest. This feature of the dancing Shiva

has some parallels in the Khmer examples referred to earlier (see Fig. 13). One hand holds a lotus stalk and is placed near the thigh. The other is extended out, with the hand at head level away from the body. The other pair of arms are spread out. *Gana* figures accompany him. They also appear to be in *ardhamandali* with a *kunchita* foot position in each case and this is clear despite the damage. A sense of controlled movement is projected in this figure as it is in the pedestal dancers.

The above discussion is by no means a comprehensive account of the sculptures of the dance in Cham art. Even so, this representative sampling of the various categories of dance movement from different sites between the seventh to eleventh century will make it clear that the art of Champa is an essential constituent for reconstructing the pan-Asian movement patterns of dance. While the reliefs reveal an evolution and change in style, the dance movement continues to follow the fundamentals of what we have termed as the Indian *Natyashastra* model rather than the Chinese model.⁴³ Indeed the adherence to the *ardhamandali* as a basic stance for dance and thus dance sculpture continues well into the thirteenth century, although the sculptural quality of the late Thamp-Mam creations is markedly different from the early Mi-Son and Tra-Kieu styles. Again we have to reiterate the conclusions, which were made in the context of Pagan and Burmese examples. It would appear that from the seventh to the tenth century there was a pervasive pan-Asian dance style which depended on the *ardhamandali* as a fundamental. Whether this style evolved in India or elsewhere is not as important as the fact of its prevalence throughout the region, except in Chinese and Japanese art. The arms and the *hasta*-s were also articulated through maintaining a balance and symmetry largely by bending the elbow outwards. These characteristics were common, but the torso waist bends and spiral movements were different and varied. The Indian movement then becomes increasingly complex until it reaches the spiral screwing around the axis as in the flying *gandharva*-s of Khajuraho. In other parts of South-East Asia, the various possibilities of the *ardhamandali* are explored both through contact of both feet with the ground and elevation of one knee until it culminates in the chiselled *urdhvajanu* movements of Khmer art or the controlled but dynamic movement of the Tra-Kieu pedestal dancers (Fig. 14) or the dancing Shiva (Fig. 21) in Champa. An analogous deduction can be made in the context of sculptural and pictorial styles. However in the plastic medium many more changes and variations are introduced. Some are a result of interaction and others are determined by the assertion of national genius. Nevertheless the family resemblance continues. The affinity is once again the consequence of the pervasive adherence to the basic principles of the *sutra*

Fig. 19



Fig. 20

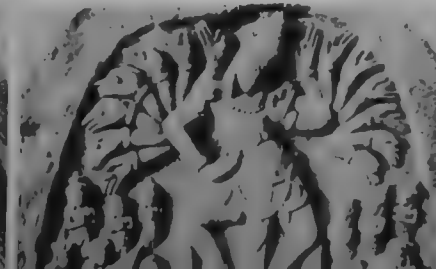


Fig. 21



and *bhanga* system of the *shilpashastra*-s. This is a single stream in all parts of South-East Asia, and may be termed as the Indian model only for the sake of convenience. Another movement begins to be in evidence in both Burma and Vietnam when the Chinese models begin to make their presence felt. The continuities in both these streams are to be seen in the contemporary music and dance styles of these countries.

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- Ibid* See Chapter IX, Verse 192, for *urumandala*.
- Ibid* See Chapter VIII, Verses 170, 171, for *tryshra* neck movement.
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- Ibid* See Chapter X, Verses 41, 42, for *udghatita*.
- Ibid* See Chapter XI, Verse 20, for *svastika*.
- Ibid* See Chapter IX, Verse 200, for *ellapallava*.
- Ibid* See Chapter IX, Verse 191, for *kari-hasta*.
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33. Quaritch Wales, *Op. cit.*, p. 167

Stern, M., *Op. cit.*, Plates 47 and 173 B, etc

34. *Natyashastra* See Chapter X, Verse 33, for *urdhvajanu chari*

35. Vatsyayan, Kapila, *CIDLA*, Figs. 50, 51, 52 from the Duladeo temple in Khajuraho.

36. *Ibid* Figs. 122 and 123, for *lalita* and *kari-hasta* from the *karana*-s depicted at Chidambaram.

37. *Natyashastra, Op. cit.*, See Chapter X, Verse 64-65, for *mandala sthena*. It is a position where the feet are apart and the toes face out. It is described as one of the five basic positions.

38. Heffley, Carl, *Op. cit.*, p. 49.

39. *Ibid* p. 37.

40. *Ibid*, p. 48.

41. *Ibid*, p. 59.

42. *Ibid*, p. 64.

43. Vatsyayan, Kapila, *QJNCPA*, Vol. VI, No. 4.

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The *Maqam* Phenomenon

Habib Hassan Touma

The *Maqam*, a characteristic musical phenomenon in Arabian music, has interested several Western scholars since the beginning of the century. The methods applied in approaching the *Maqam* are manifold. They often suffer from incompleteness, and this leads to misleading definitions of the phenomenon. Perhaps this has happened because Western musicologists used to think and still think in Western musical concepts: they try to analyse this phenomenon by applying Western musical terms which apparently do not fit. Therefore, in order to give a clear and comprehensible account of this phenomenon, it is above all necessary to avoid the definitions and technical terms used in Western music and rid oneself of the opinions expressed on this subject by Western writers and their Arabian imitators. This phenomenon can certainly be most aptly illustrated and determined by a description of its latent structural elements.

The term *Maqam* designates a modal framework in the music of the Arabs. It denotes not just the intervallic distances between tones of a specific order, but rather the mood created through realization and presentation of the modal framework based on such an order of intervallic distances, which themselves make up what I call the *Maqam*-row or the *Maqam*-mode. From a historical point of view, the term *Maqam* became the common property of Arabic-Islamic musical scholars in the fourteenth century. Concerning the provenance of the word *Maqam*, a "traditional" theory has established itself, a theory which has been quoted by many musicologists of this century and still has a place in the most recent publications. It asserts that the term *Maqam* was transferred from its function of designating the "erhöhter Standort" (Indelsohn: 1913/14), "the name of the stage" (Sachs: 1943), or "Standort des Sängers vor dem Kalifen" (Riemann Lexikon: 1967) to the domain of music. Such assertions, however, are contradicted by history, for the singers and musicians usually remained concealed behind a curtain and were rarely allowed to appear in front of the Caliph. Communication between the Caliph and the musicians was established by the *sattar*, an intermediary who passed on the orders of the Caliph. When it happened, however, that an especially gifted singer was permitted to stand opposite the Caliph, he never took up his position on a raised platform (Kitab-al-Aghani: tenth century).

The *Maqam* represents a unique improvisatory process in the art music of the Arabs and in the art music of a large part of the world which includes the countries of North Africa, the Near East and Central Asia. In this vast area the *Maqam* is widely cultivated. The development of the *Maqam* is determined by two primary factors: space (tonal) and time (temporal). The structure of a *Maqam* depends upon the extent to which these two factors exhibit a fixed or free organization. The tonal-spatial component is organized, moulded and emphasized to such a degree that it represents

the essential and decisive factor in the *Maqam*, whereas the temporal-rhythmic aspect in this music is not subject to a definite form of organization. In this very circumstance lies the most essential feature of the *Maqam* phenomenon: i.e. a free organization of the rhythmic-temporal and an obligatory and fixed organization of the tonal-spatial aspect. The *Maqam* is thus not subject to any rules of organization where the temporal parameter is concerned, that is it has neither a regularly recurring and established bar scheme nor an unchanging tactus. The rhythm characterizes the performer's style and is dependent on his manner and technique of playing or singing, but it is never characteristic of the *Maqam* as such. This is one of the reasons why, from the Western point of view, the *Maqam* has sometimes been regarded as music improvised without form—particularly since clear and fixed themes, together with their subsequent elaboration and variation, are absent. The absence of a fixed rhythmic-temporal organization has hampered and still hampers many musicologists, who have drawn astonishing conclusions, which unfortunately have been accepted repeatedly as self-evident. In this way to the *Maqam* have unjustly been attributed certain temporal features, namely "motivic groups", "definite tempi" and "definite variations", "melodic pattern", "melodic models" or "tono melo syndrome". These designations do not correspond to the actual and latent structural elements of this phenomenon, because the *Maqam* phenomenon is a form which is represented by a fixed tonal-spatial organization peculiar to the respective *Maqam*-row (*Maqam*-mode). The singular feature of this form is one which is not built upon motifs, their elaboration, variation and development, but through a number of melodic passages of different lengths which realize one or more tone-levels in space and thus establish the various phases in the development of the *Maqam*. The *Maqam* is mainly based upon a systematic realization of tone-levels which gradually move upwards from the lower to the higher registers, or downwards from upper to lower registers, gradually ascending to the higher registers, until the climax is reached, at which point the form is completed.

A tone-level can, for instance, be set up around the note D and extend over the tonal range (g-a-b-c-e-f-g), whereby D becomes the pivotal point being encircled and emphasized by its neighbouring tones. It is not unusual, however, for a tone-level to have more than one tonal centre; for example, one of the tones of the group (g-a-b-c-e-f-g) can form a secondary centre, which functions as a kind of satellite to the central tone D and gives the entire tone-level its characteristic colour through the intervallic relationship arising between the primary and secondary centres. The full exploration of the possibilities of such a tone-level represents a new phase—with its characteristic central tone—in the building up of the *Maqam*. Some musicians develop a particular phase at length, others do so quite briefly; some extend the range of the tone-level and move quite a distance away from the central note, others restrict themselves to a narrow ambitus around the centre. But in all cases the central tone of a tone-level is of the utmost importance for the musicians, because it is the nucleus of the entire phase.

The aggregate of the phases determines the form of the *Maqam*, a form which is shaped by the succession of the central tones of the tone-levels. Each central tone is encircled by neighbouring tones and is sustained

for a duration determined by the musician. One musician may take seven seconds to present a tone-level, another forty seconds.

In every *Maqam* the central tones stand in different relationships to one another and always produce at least two different intervals: for example, a third plus a second, a fourth plus a second, a third plus a fourth or a third plus etc. These intervals are dependent upon the structure of the *Maqam-row* (*Maqam-mode*) and this upon the tonal system of Arabian music. They determine the mood of the *Maqam* and the structure of the nucleus of the *Maqam*. The nucleus consists of the sum of all central tones which can be reduced to three or more notes.

The first and last tone-levels of a *Maqam* are centred on the first degree of the *Maqam-row* (*Maqam-mode*). The *Maqam* is divided into melodic passages, the number and length of which are not predetermined. In each melodic passage, one or more tone-levels are combined and contrasted, and they can also replace one another. The number of tone-levels, without repetitions, is predetermined in every *Maqam* and can be reduced to a nucleus. Native audiences recognize the standard of the originality and ability of a musician in the way he or she illustrates, combines and contrasts the tone-levels or the phases. Therefore, all possible combinations and repetitions of the tone-levels, as well as their departure from and their return to the first tone-level, proceeding to the highest tone-level—the climax of the *Maqam*—are regarded as standards by which the performer's creative originality, ability and musicianship are judged. The realization of a truly convincing and original *Maqam* requires a creative faculty like that of a composer of genius. Nevertheless, this phenomenon can only in part be considered as a composed form because no *Maqam* can be identical with any other: each time it is recreated as a new composition. The compositional factor shows itself in the predetermined tonal-spatial organization of a fixed number of tone-levels without repetitions, while the improvisational aspect freely unfolds in the rhythmic-temporal layout. The interplay of composition and improvisation is one of the most distinctive features of the *Maqam* phenomenon.

Ashok Ranade

Introduction

In recent times the art-world has become as exacting and competitive as any other profession or commercial venture. Today an aspiring musician, dancer or actor has to be a considerably equipped individual even *before* he enters the professional world—where the extenuating circumstances conceded to amateur status are no longer available. Hence the keen awareness in respect of rigorous training-programmes, that are today reasonably and efficiently standardized. These tend to be scientific and try to bring the trainees upto a fairly high level of competence. Such programmes do not and cannot claim to produce complete artistes. But they seek to impart to trainees certain skills as well as definite methods that make them self-sufficient and resourceful. In addition, they provide an insight into the total perspective governing the area of specialization. In the sphere of dramatics, it is direction, lighting, acting and such other departments which form the main beneficiaries of such systematic approaches. But for various reasons not enough attention has been given to the aspect of speech. Clarity of speech, projection of voice, quality of the voices used, are items that have till now received only cursory examination.

The Dramatic in Speech

The scope of our discussion here is limited to speech in drama proper, and does not extend to other varieties of speech, such as elocution or pulpit oration. Granted that the latter do (or can) have the quality of being 'dramatic', but the very act of naming the quality 'dramatic' indicates that these are merely cases of a wider and detailed application of a singular, and yet common characteristic. If we confine ourselves to drama proper, we may be able to reach the very basis of all such applications.

Secondly, we must bear in mind that the 'dramatic' can also be detected in other performing and fine arts. This is because it is an aesthetic principle, in addition to being a fundamental tenet in dramatics. But here we do not intend to discuss the occurrence of the dramatic in other arts and will also exclude from our consideration the relationship between the dramatic and the aesthetic, leaving that question to the aestheticians. For us, the question is twofold: What is the nature of speech occurring in dramatic representations in drama proper? And consequently, what constitutes the quality of being dramatic in such a speech?

The Context of Marathi Theatre

Most of the evidence is drawn from the Marathi theatre (and allied fields), partly due to a closer personal touch with this area and also because it is useful to narrow down the catchment area of basic evidence. Firstly, the modern Marathi dramatic tradition is at least 125 years old. Secondly, Maharashtra has a strong base in the oral traditions of both the classical

and folk varieties in music and theatre. K. Narayan Kale has aptly pointed out that in Maharashtra the theatre is much older than drama. This means that there was and there still is a speech tradition—to accept or to reject. The traditions of *Kirtana*, *Purana*, *Pravachana* and later *Tamasha* etc., have all contributed to the shaping of Marathi dramatic speech. Thirdly, at least since the advent of what are known as 'Bookish Plays', (this term came to be applied to plays available in printed versions), the friendly or hostile response to all innovations has been provoked by the language used and the speech delivered. In short, the speech aspect of dramatics enjoys a tradition of performance in Maharashtra and has served as a point of reference. This explains the Marathi slant in the data used in the exposition.

Drama: a composite art-form

Admittedly, dramatics is a composite art and the resultant art-form is drama. It is formed by various artistic endeavours that are, in their own right, separate and independent aesthetic entities. Drama has all the advantages and disadvantages of a composite form. When a number of arts join forces, the available expressive channels increase considerably, resulting in an enlargement of artistic appeal, though balancing the various art-forces that come together is somewhat of a challenge.

This composite nature has been acknowledged both by Western and Indian traditions. Bharata and Aristotle have enumerated the constituents that make up the composite character of drama. Bharata performs an act of apotheosis by calling dramatics 'The Fifth Veda' and further states that it has borrowed the textual aspect from the Rigveda, the song-aspect from the Samaveda, the acting-aspect from the Yajurveda, and the *Rasa-bhava* (roughly to be translated as "communication of art-experience") from the Atharvaveda. On the other hand, Aristotle specifies that drama, and especially tragedy, is a type of poetry, with three internal and six external qualitative constituents. Plot, characterization and thought are named as the internal constituents while song and language are included among the external components. It is interesting to note that Bharata makes a categorical statement about the composite character of dramatic art while Aristotle merely mentions tragedy and comedy as arts employing one or many means from rhythm, tune and metre. There seems to be a clear difference of emphasis in respect of the positions taken regarding the basic nature of the dramatic art and the place of the speech-language syndrome in the arsenal of dramatics. One suspects that speech-language and song are more peripheral in Aristotle than Bharata—and this offers an important clue to our subsequent discussion. In this context, it is significant that modern dramatic reformers in the West (like Appia, Craig, Artaud, Meyerhold) have insistently argued in favour of more speech (and not text), and of a song oriented theatre. What Aristotle regarded as external became for them the very core of dramatic art. It is also known that they were considerably inspired by Asian theatre in this respect.

Incidentally, Craig quarrels with the concept of an art being composite and yet succeeding in remaining an art. He argues that any art must be the flower of one unified 'genius'. The theatre that is concurrently ruled by author, actor, painter, scene-designer etc. cannot have its own language

and, till it develops such a language, it cannot become an art. Hence Craig advocates the supremacy of the director, the dispensibility of the author, the approximation of actors to the status of masks or marionettes and the preponderance of mime and intonation. Obviously Craig was influenced by the concept of organic unity of a kind and perhaps reacting against the dramaturgy of his time. K. Narayan Kale has indirectly answered some of Craig's objections. He argues that there are two types of internal contradictions or conflicts in dramatics: the first, between various elements like acting, movements, composition etc.; and the other, between the quality of effectiveness of the text as distinct from that of a performance. He argues that due to a more valid theoretical exposition by theatre practitioners like Stanislavsky, these contradictions have been or are in the process of being resolved and the composite nature of dramatic representations has reached the level of 'art'. It could be that Craig was confusing truly 'composite' nature for a mixture of components.

Speech: an important dramatic component

Though the variation of emphasis in explaining the composite character of drama in Bharata and Aristotle is significant, and also symptomatic of a characteristic dramatic vision, (and despite Craig's dissenting note), its compositeness is an established fact. But here our concern is with only one among the many elements that combine in drama: *speech as used in it*. Whether one refers to the recited text (*Pathya*), song, or vocalised acting (*Vachika*) as propounded by Bharata, or the language and song usages as described and analysed by Aristotle, all these are clearly expressions through or of voice. Thus the main dramatic uses of *Vak* or voice are known as dramatic speech.

What is speech? It is voice plus language. Is it possible to use voice without language? Are such uses meaningful? Yes. Crying, laughing, yawning loudly, grunting, groaning, howling and sighing are obvious instances of non-linguistic use of voice—and all of them are meaningful. Keshavrao Date's sigh in K. P. Khadilkar's *Bhaubandki* was considered an extremely expressive use of voice. In fact, language often proves to be inadequate at moments of emotional intensity and recourse to these non-linguistic uses of voice becomes inevitable. During extremely tense moments it is the *Vak* (and not language) and the human voice (and not speech) which come to our rescue. This conclusion suggests the manifest inadequacy of language and speech as expressive channels and is one of the reasons why modern drama tends to use the non-linguistic features quite frequently.

Speech-types in drama

The next step now would be to consider the various types of speech in drama, which means an acquaintance with the varying proportion of the dramatic element. This would lead to some viable conclusions about the basic question that we have to answer: *What is dramatic?* It is hoped that when voice culture is linked with this data, one can adduce an immediate and practical connection between the discipline of voice culture and dramatic performance proper.

After all, our subject is not purely theoretical in scope. Though our main concern is the speech-types used in actual dramatic activity,

abstract theoretical considerations and their embodiment in performance cannot be isolated from the study. The bane of our dramatic thought (whether a piece of dramatic criticism or a more theoretical elaboration) is that it ignores performance. In the absence of any inter-action between the two, the artiste tends to shun theory when, in fact, he can contribute actively and concretely to it on the strength of his first-hand experience. Since it is essential to bridge this chasm one could start with the speech-types used in drama and then relate them to theoretical observations or practical insights made available to us by voice culture. This procedure will save us a pedantic discussion of style, one which can tell us nothing about the actual, realized entity that dramatic speech is.

Classification of dramatic speech

A variety of criteria can be used to classify dramatic speech. But keeping in view the applied angle of our subject—the performance aspect of dramatic speech—a threefold classification, using the criteria of: (a) the addressee; (b) the intra-lingual organization and (c) the voice production, seems to be the most viable.

In a way, these three categories present a definite logical sequence. The first category is based on "who has directed the speech to whom". This category comes into real existence even before the text does,—and at the author's initiative. As the content is yet to be verbalized, the category based on the intra-lingual organization comes into being next. These linguistic versions or embodiments of the abstract, author-initiated content, form the basis for speech which is actualized through the actors. Hence, the type of voice used and the method of voice-production involved assume significance and the third category is formulated. It is plain that all this activity is a purposeful act directed at achieving a definite impact on the audience. In fact, this particular sequence reflects the entire process of creation and communication in a performing art, with all the stages from conception to actual realization.

Let us consider these categories of dramatic speech in some detail.

The first category: the addressee

Dramatic speech can never be non-directional speech. It originates in one or more characters and moves to reach one or more persons or characters. To ensure that this passage does not get weakened into articulated meanderings, the playwright has to take adequate care to provide sufficient indications regarding the speech targets. The chief types of these intended speech-movements are:

(1) *Conversation*: It is the common speech that links two individuals. In conversation, the participant's responses are not necessarily of a specified quality. Often, conversation is talking past one another. Sometimes, it consists of attempts at airing ideas in isolation. It involves the originator but not necessarily the other participant. Frequently it is indicated by the stage-direction: "Two persons enter in conversation". In spite of its apparently negative communicative capacity, conversation is the basis for the other types of dramatic speech.

(2) *Dialogue*: Dialogue is speech between two characters and has a definite content and direction. Obviously, it is more purposeful than conversation. Drama and dramatic thought have been so closely associated with dialogue that non-dramatic literary forms using more of dialogue have on that count often been referred to as 'dramatic'. The predetermined direction of the dialogue gives it a certain pressure and insistence. It binds the characters, unlike a conversation which might merely stop at linking them up. It has been validly argued that the chief pleasure of dramatic dialogue resides in that quality of total articulation which is almost absent in our daily life.

(3) *Multilogue*: Basically it is a speech, occurring in a situation similar to that of a dialogue, but with a more blurred picture of communication lines because many characters are active simultaneously, though with varying degrees of dramatic and expressive efficacy. This speech-type demands a more thoughtful orchestration of the vocal as well as language-lines and an extremely well-rehearsed coordination of the participants. Locations such as railway stations, markets, meetings, are obvious choices for an effective use of multilogues. The famous 'Arya-Madira-Mandal' scene in R. G. Gadkari's *Ekach Pyala* offers a good instance. A noteworthy example has been documented by Christine Edwards while describing the impact of Stanislavskian ensemble acting in America. The *New York Times* reviewer commented on the "eloquent vocal colouring of the kaleidoscopic crowd" in a performance of *Tsar Fyodor* and went on to add, "Our traditional device of 'another general shout' is put to shame". It should be pointed out here that spatial composition is easier to achieve and perceive since no two bodies can occupy the same physical space simultaneously. But aural space is and can be simultaneously occupied by many acoustic expressions. That there is an increasing tendency to use crowd-scenes in recent times should prompt us to recognize the significance of multilogue. Solo contributions are perhaps considered a negation of the drive towards the democratization of drama, and the multilogue may reflect a desire to bring the theatre back to the ritualistic stage where the spirit of participation traverses a wider range. In any case there is today a pronounced inclination to keep a number of dialogue sources in operation in a synchronous manner. The increasing importance of the multilogue offers a challenge to directorial ability and the actor's control over vocal resources.

(4) *Soliloquy*: Soliloquy is a speech by the character to his own self. It is regarded as a very potent channel of dramatic expression. In addition to an established 'quotation' value for students of dramatics, language, and literature, actors themselves feel that it gives them unparalleled scope for a demonstration of their histrionic abilities. It is on record that during the heyday of Marathi musical plays, prose actors used to regard soliloquies as equivalent to the 'song-situations' available to singer-actors like the legendary Balgandharva. The absence of such soliloquies was, therefore, resented.

(5) *Monologue*: Like the soliloquy, the monologue, too, originates in one character but it contains the built-in responses of characters not present on the stage. In a soliloquy, there are uninhibited outpourings of a single soul engaged solely in self-expression; in a monologue, one character

is articulate in a concrete way while the other's presence is felt, though not actually heard. The typical telephone conversation, where only one character is heard and/or seen, can be taken as an instance of the monologue. What is worth noting is that this speech-type has been borrowed and used by writers of non-dramatic genres. Diwakar (in Maharashtra) wrote in this genre (following Browning) and their writings suggest that this speech-type can only accommodate a limited range of dramatic quality. The monologue is a two-way, unidirectional process while the soliloquy is circular. The latter is more introspective, while the former contains more of dramatic catechism (without its educational bias). This inevitably conditions the voice-production techniques involved, and the voice quality used.

(6) *Aside*: The aside is a dramatic speech-type where a character appears to enjoy temporary dramatic seclusion, and articulates for the benefit of the audience, but not for the other characters present on the stage.

(7) *Character-directed*: In this speech-type, too, there is a temporary suspension of general and all-inclusive communication and only one particular character, of the many present, receives the speech-signals from the originating character. This type has obvious conspiratorial possibilities which have been used thus in various dramatic traditions. Obviously, like an aside, this speech-type seems to be a minor one insofar as its dramatic potential is concerned.

(8) *Audience-directed*: This is a speech-type that is coming into vogue once again. Here the concerned character talks directly to the audience, communicating with it. Clearly, the aim is to liberate the dramatic experience, "cribbed, cabined and confined" in a three-sided box. There is also the desire to facilitate audience-participation in dramatic action (and involve it to a greater extent). Various other theoretical convictions also play a part in the increasing reliance on the device. For example, it is now argued that the theatric universe is not an illusion and everything that tends to perpetuate this myth should be countered. This is one of the reasons prompting the inclusion of audience-directed speeches into the playwright's idiom.

Bharata's additional speech-types

A brief reference to Bharata's supplement to the speech-types discussed above is now indicated. Sky-speech (*Akashbhashit*), whisper (*Karne*), dream-speech (*Swapnayit*) and 'death-bed-speech' appear to be new types. Sky-speech is defined as a character's speech to another, invisible character. *Akashvani* (gods speaking to humans) is perhaps not included in this category because divine expression is beyond the classifiable. "To whisper in the ears of a character that is present" is specified as *Karne*. To speak in a dream and from the death-bed are self-explanatory types. Apart from these, Bharata also mentions others like *Asanpathya* and *Sthitapathya* (speaking while remaining seated and speaking in a standing position). But since these are related to certain situations and more firmly linked with other extra-speech channels like movement and music, they fall outside the purview of our discussion which is concerned with more general speech-types. Speech in senility and the speech of children are points also dealt with by Bharata. But except for *Akashbhashit* and *Karne*, his other speech-types do not fall within the present classification based on the criterion: who is the addressee?

At the same time, his types reveal a close observation of life-situations insofar as the actual use of voice and its quality is concerned, and, therefore, deserve mention.

Speech-types and dramatic potential

Can it be argued that certain general criteria might help us to estimate the dramatic potential of speech-types? Three considerations may be put forward as useful in this respect.

Firstly, the duration of a speech-type will certainly have a bearing on its dramatic potential. The actual temporal duration of a speech will condition the total dramatic impact felt by the audience. It is in this context that speech-types like aside or *Karne* can be categorized as minor and soliloquy or dialogue as major. Of course, much will depend on the context, which might bestow dramatic potential on a mere exclamation, totally incommensurate with its actual duration. But then the exclamation would obviously be a culmination of a whole process of dramatic building-up. The fact remains that, all other factors remaining equal, some optimum duration is essential for any speech-type to be dramatically effective. Perhaps the repetition involved in one-word sentences like "Words, words, words" (in *Hamlet*) or in the agonizing "Howl, howl, howl, howl!" (in *King Lear*) are instances of an application of this principle. The speech-practice of lengthening the word-ends or prolonging the vowels are other instances of deliberately increasing the duration of a word for dramatic impact. In cinematic experience, the projected image must remain on the screen for a certain definite duration in order to be perceived. In aural perception, a similar phenomenon may be at work and writers of fragmentary dialogue will have to take cognizance of the fact.

It is self-evident that the duration required cannot be the sole conditioning factor, or the guiding principle, in the actualizing of various speech-types. A smaller duration will have to be used, or interjections and the like might become the prominent idiom of expression due to the exigencies of a dramatic situation. For example, a dream-speech or a death-bed speech cannot be constructed in units of longer duration. Here the canon of dramatic authenticity will exclude lengthy speech-units. At such a point, the second criterion—stylization—assumes significance. There is a thumb-rule: the shorter the speech-units, the greater the stylization to which they are subject. Stylization is mannered speech and the convention of such a speech enables the actor to arouse a stock response. The stock response, in turn, activates the individual associational hinterland of each member of the audience. Stylized speech is a compressed content-unit and is a shortcut to audience-response of a specified variety. Stylized speech sets the 'tone': it creates a general attitude of receptivity and the actor has less work to do. It also enables him to conserve his energies for more demanding dramatic situations. It is not without reason that conventions of speech in 'tragic', 'historical' and such other styles have been established in all dramatic traditions. Such stylizations represent solutions to definite problems occurring in the affective side of performance. Though the concept of stylization acquires additional intensity in respect of shorter speech-units, it has a wider applicability. It is valid in case of all the speech-types discussed, though in varying degrees.

Thirdly, stylization may extend to the inter-relationship between speech-units and gestures, movements and such other expressive channels.

Quite often the inadequacy of speech-units in conveying content is compensated for by their being definitely associated with gesture-language units accepted in a particular cultural group. The dramatic function of gesture-stylization is similar to that of speech-stylization.

These are the general considerations that govern the dramatic potential of all speech-types to a lesser or greater degree. This background will help us to construe theatrical theories and practices in various dramatic traditions.

The playwright's dramatic *idea* becomes concrete due to his *character-ideas*. Now these concrete character-ideas come alive, due to the *actors*, who embody them and transform them into *roles*. These presentations, which are roles for actors, become *characters* for the audience. To bridge the distance from the character-idea to the character, we need (dramatic) speech. Now speech is the combined effect of voice and language. When language expresses itself with the help of voice, we have speech in its various garbs. This forms the background to a consideration of the intra-lingual organization of speech-units.

Language in speech

Quite clearly the language-based speech classification that we are attempting here has a dramatic bias. Other language-related disciplines might be able to put forward different and elaborate classifications, but here our aim is to understand the dramatic element in itself, and this determines the line of our argument. The following series of equations might help us to outline our perspective:

Dramatic Idea (playwright)	+ Individuation (actor)	= Character Idea
Character Idea	+ Vocal Aspect	= Character Tone
Character Tone	+ Language	= Speech (in a play)
Speech	+ Content-organisation	= Style
Style	+ Delivery	= Diction
Diction	+ Performance	= Dramatic Effect

The whole series tries to plot out various stages in the movement from dramatic idea to dramatic effect through the use of voice and speech. Music and acting can also be treated in a similar manner in order to trace out a conceptual map. In a composite form like drama, a whole network of sense-perceptions is involved and unless each of the constituents is scrutinized in detail, the resulting dramatic perspective could possibly become a warped version of the original. With this in mind, we propose to examine those intra-lingual organizations that are used in dramatic representations. They are often called styles. The speech styles discussed here are: Prose, Literary, Verse, Poetic, Colloquial and Miscellaneous or Inclusive.

Prose

Prose is the purposeful and temporal organization of meaningful words. The prose style states or narrates but all along tries to convey some information. As the dramatic pressure increases, the prose in a play tends to become either literary, or verse, or poetic, or colloquial or inclusive. In the prose style, even the isolated members have a place in the grammatical

structure and are bound together by a certain temporal grouping. The sequence of the units is controlled by a sort of 'temporal gestalt', so as to succeed in conveying meaning. From the dramatic point of view, the prose style is to a great extent neutral. It might be rich in thought-content but is unlikely to be a potent dramatic weapon. That is why there are very few instances of unadulterated prose in a play. A rather straight progression of prose and the undulations of emotional contours can hardly accommodate each other. Yet it will be simplistic to suppose that the prose style has no place in dramatics. No dramatic form can be 'dramatic' throughout its entire fabric. There are portions where it is dramatic. These portions require a foil. It is prose that provides it. One is tempted to remark that prose is only latent poetry. Obviously, prose is much more than the simple definition: "it is language organized in time". This was realized by all major theoreticians and theatrics in the nineteenth century. The battles around naturalistic drama also included a fierce debate on the propriety of routine prose, everyday language and such other variations of the prose style discussed here. The tide has turned in the twentieth century. Deviations from prose are attempted in various ways by different authors for different reasons. The details of these deviations are not as relevant as the fact that the prose style aroused deep-rooted loyalties and hostilities in respect of theoretical positions as well as conclusions reached in a pragmatic manner. It has, in reality, proved to be an 'essentially contested concept'. But, as suggested earlier, its unadulterated use remains only a theoretical or minimal possibility in the drama form, mainly because just the mere employment of the human voice denies it that emotional neutrality which is by definition associated with it.

K. Narayan Kale's Pathya Kavya

In the light of this discussion Kale's addition of a third category, of 'plays meant to be read' (*Pathya Kavya*), merits attention. In *Natya Vimarsha*, Kale maintains that the traditional Indian categories of poetry, *Drishya* (to be seen) and *Shravya* (to be heard), and the conventional inclusion of drama in the former category, are inadequate: many plays are not successful in performance and yet they are good pieces of dramatic literature. He further argues that, in actual fact, performance is not the only criterion of dramatic quality. By building a tradition of reading plays, playwrights with a literary bent can be encouraged to contribute to dramatic literature. He maintains that Sanskrit plays outlived a living performance tradition because there is no intrinsic connection between possessing a dramatico-literary quality and being stage-worthy. Insistence on stage-worthiness had led to compromises in respect of a play's literary qualities. Kale actively advocated a movement of play-reading. The connection between Kale's plea in favour of non-performable and 'to be read' plays and the qualities of the prose style (discussed above) is self-evident. Even unemotional and routine prose can be turned to account for its rich thought-content once the quality of being dramatic is dissociated from a play's ability to pass the test of stage-worthiness. Kale makes a subtle distinction between *Natyaroop* and *Natyatma*. The latter is applicable to non-performable categories of literature with a dramatic quality, while the former refers to drama that must be performed. Kale's arguments add a new dimension to the debate on the dramaturgical evaluation of the prose style.

Literary style

Literary style is attained by subjecting the prose style to qualitative redaction through a stress on the written version of words. A written word can be described as one which is rarely and artificially introduced in routine language patterns. Such a word appears mature, and dignified in bearing. In the context of Marathi and other Indian languages, it is often a Sanskrit word. From the dramatic point of view, the word appears a trifle artificial. The literary style is emotionally less neutral because the weight of the past invests it with an associational richness. Consequently, a literary word is often more effective dramatically than its prose counterpart. There is thus no contradiction involved in being artificial and yet effectively dramatic.

Since a literary style mainly owes its allegiance to the written tradition, an important criterion of its validity is grammatical correctness. This style resists the influences of linguistic change, ethnic peculiarities, foreign tongues, and alien cultures. It tries to guard its traditional identity and represents the conservative element in cultural dynamics. Its rather static quality empowers it to demand lexicographical recognition, which adds to its authority or stature.

Verse style

In addition to incorporating to some extent the features of both the prose and literary styles, the verse style has a special identifying characteristic: a temporal pressure resulting in metrical presentation. It is as definite as the prose and literary styles, but essentially more regular. The regularity of the temporal cycle brings it nearer to performance features like voice and its projection. Hence the verse style, unlike the other two, is more dependent for its actualization on performance. Predictably, the verse style owes primary allegiance to the tradition of recitation. It represents to a greater degree controlled movement and also pattern-prone usage. The tradition of recitation presupposes the existence of 'tunes'—maybe in some cases rudimentary ones. Basically, it means using words in definite tonal modulations. Recitation is always an evidence of established matrices that indicate how and to what extent the written word is to be 'changed' in the process of articulation. Frequently, these stabilized moulds in the recitation tradition are methodically passed on as part of a wider instructional process. One realizes that the styles discussed (prose, literary, verse) represent a progressive moving away from dramatic and emotional neutrality. Due to its minimal or rudimentary tonal cadences and metrical regularity, the verse style also proves to be perceptibly more musical and it is hardly surprising that it has a closer affinity to another temporal art, dance.

Colloquial style

It is a style which is realized when a language is actually used by a particular cultural group. The written version of a word often gets changed in this style due to several reasons. That varied strata of society find such a word easy to pronounce seems to be the main influence in shaping the style's ultimate identity. It is a style which is 'realized' to the maximum extent in performance; it is also functional. It is tied down to an action or a process that takes place in the act of living. Hence if this action or process changes, the corresponding verbal forms are also naturally transformed and at its initiative.

But the most important characteristic of this style is the proportion of words that can be called (following Pirandello) 'spoken action' words. Words differ in their action-proneness. All words are not pregnant with action to the same extent. In every society there is an accepted and established language of gestures, movements etc. For example, if one wants to utter the word 'come', the direction and the extent of the hand movements, the placement of the feet, the accompanying eye and facial expressions correspond to a certain type. An intrinsic relationship is established between such words and the various ways of exploiting other expressive channels. Such words are assignments. These are, in my opinion, action-prone words and the colloquial style abounds in them.

Such words would seem incongruous if they were to be merely articulated. They are compact units of *Abhinaya*. Naturalistic acting involves acting presented in accordance with the content of these words. The action-pregnant word has another important distinctive quality. It tries to express the experience in its totality and its capacity to evoke all the senses is unparalleled. It is inherently linked with the day-to-day world. When 'functional', it also tries to facilitate the physical action involved. It embodies a responsive and concerted approach to life. Regard for the mundane world and its concrete acts can, therefore, hardly be taboo to the colloquial style since it consists of action-prone words.

Quite logically, folk arts and folk expression have these action-pregnant words in abundance. Hence their reliance on the colloquial style. Folk expression is not always activated by artistic motivation and folk arts are functional to a large extent. They are vitally related to the life forms of the populace. Their vigour is the result of a 'naturalness', which in this context is a consonance between the manifestation of the word (or language) and the package of assignments embodied in it. The earthiness of folk expression is akin to the connotation of naturalness discussed here.

Poetic style

To be poetic is to be eclectic. Like the prose style, the poetic style is meaningful and temporal but also far more suggestive. Like the verse style, it has all the ingredients of the 'metrical', but even here it more often suggests the metre, without getting fixed in its mould. Metrical expression has a cyclical progression and hence the possibility of *tala* is always present. The poetic style is not cyclical in this sense. We can have a poetic style in prose drama. Occasionally certain features of the literary style are also exploited. But the poetic style has a greater attraction for the colloquial. The poetic style, like the colloquial, is performance-oriented but follows a different trail insofar as the functional element enters the picture. The functional quality of the colloquial style suggests the assigned events in real life. The poetic style tends to suggest them. It relies on stances, unlike the colloquial which bases itself on gestures. We have seen that gesture is the grouping of accompanying and accessory expressive channels around the main or relevant one. Stances in the poetic style are gestures with a high colouring. Stylization is also an abstraction and abstraction is distancing. Hence all art—or rather classical art—is highly stylized. The poetic style does the same in the speech aspect and presents a stage farthest removed from the prose style. It uses

rhetorical devices with tantalizing subtlety and is perhaps the most difficult style to handle as its very richness might prove a temptation which, unless resisted, makes for literary inflation.

Inclusive style

Admittedly, this could be a superfluous category. But what is suggested here is the use of all the speech styles (discussed till now) to ensure a perfect balance and flexibility. The requirements for the actualization of this style are: a play comprehensive in theme and content; an author equally at home and competent in all the styles; an actor with a sure touch in all aspects of *Abhinaya*; and an initiated spectator sensitive to all the nuances of speech and performance. This is an ideal placed on record as a theoretical possibility. Here one can only follow Bharata by describing an ideal situation, though it is analysing the actual which forms our main concern.

Our next step would be to deal with the dramatic potentialities of these various styles and then examine their effects on the audience. The classification of speech-types, based on the voice-production techniques used in them, also calls for a similar treatment. Secondly, I believe that there is a definite correspondence between the intra-lingual moulds that speech-styles are and voice-production techniques. And finally, the impact on the audience is the result of a cumulative process to which all aspects of speech contribute, voice-production being one of them. For these reasons we will slightly deviate from the sequence of speech-classifications mentioned earlier and consider the speech-category based on the voice-production techniques involved. Discussion of the dramatic potential of these styles will follow and the last section will seek to explain what it is that makes a speech dramatic.

Voice-production techniques

In actual fact, there are innumerable voice-production techniques. The possible co-ordinating movements of the voice-producing mechanism number thousands. In addition there is the shaping influence of lips, tongue etc. Thus discernible voice types or voice qualities could be, technically speaking, infinite. But here our direct concern is with those voice qualities that are used in dramatic speech. For the sake of convenience they will be presented with the corresponding speech-styles already discussed at some length. This section of the argument really needs to be supplemented by some laboratory tested data. But, as a starting point, a conceptual mapping is attempted here to serve as the necessary hypothetical foundation for experimental investigation.

Voice-Quality

Monotonous + minimal accentuation + even pace
Perceptible pitch variation + definite accentuation + controlled pace
Limited pitch variation + irregular accentuation + irregular pace
Modulation + accentuation + abundance of prolonged utterances

Speech-Style

Prose

Verse

Literary

Colloquial

Maximum pitch-variation + accentuation
+ multiplicity of timbre

Poetic

All these qualities with a remarkable
degree of flexibility

Inclusive

In addition, we may consider the three acoustic parameters of the human voice as manipulated in dramatic speech. Pitch, volume and timbre can be thus used for a presentation similar to the following:

<i>Pitch</i>	High	Colloquial, Poetic
	Medium	Prose, Verse
	Bass	Literary
<i>Volume</i>	Maximum	Prose, Literary, Colloquial
	Medium	Verse, Poetic
	Minimum	Poetic
<i>Timbre</i>	Whisper	Complex overlapping of styles involved in respect of this parameter
	Throaty	
	Nasal	
	Tremolo	

Since dramatics and voice-production are both realized in performance, no exhaustive verbalization can be attempted at this stage. The branch of acoustics involved here is the emerging discipline of psycho-acoustics. Voice is no more regarded as a mere physiological phenomenon. We are now aware that voice qualities are ultimately determined and received by a culturally conditioned mind.

There is another reason for dealing with voice parameters at this point. In the history of Marathi dramatics, various parameters seem to have assumed importance mainly for acoustical reasons. For example, P. R. Lele notes that till the first decade of the twentieth century having a sonorous, booming voice was synonymous with being a good actor — even in the case of a singer-actor. It is clear that no speech could have made any impact unless it reached the audience. Without the microphone and the public address system, volume as a voice-parameter was extremely important.

To continue with voice-parameters—in the case of physiological acoustics, after a certain stage is reached, any increase in volume automatically involves an increase in the *pitch* level. Thus even without any conscious intention and effort on the part of actors, the pitch (of voice) must have developed into a major effective device and the use of a high pitch in speech became a common practice. Edmund Kean—the famous Shakespearean actor—was criticised for his failure to 'fill' the theatre: his voice was poor in the upper register. From this simple predilection for a high pitch it was only an easy step towards the recognition of the importance of manipulation of the whole available pitch-range. The total gamut of the human voice—from bass to treble—was thus intentionally exploited. Nanasahab Phatak, who was an experimenter with voice, has unequivocally suggested a link between progressive gradation of pitch levels and a speech that depicts a succession of logical thought processes. Interestingly enough, he refers to this 'correspondence' with reference to Hamlet's soliloquy. His son mentions that when Nana-

saheb Phatak enunciated certain sentences in a high pitch, he was inevitably applauded. But later when he started using a bass for the same sentences, only the discerning seemed to appreciate the dramatic propriety of such an application.

The third voice-parameter of *timbre* received due recognition only recently, or at least subsequent to the emphasis on pitch and volume. Obviously, change in timbre is a matter of nuances and prevailing acoustic conditions play an effective role. Added to this, is the factor of the lessening of the timbre differentiation with the increase in pitch in the areas of upper pitch levels. All this has contributed to the rather late arrival of timbre on the scene. But there is evidence of the perception of effective timbre manipulation. For instance, P. R. Lele mentions Nanasaheb Phatak's more appropriate use of a supplicating tone of voice in K. P. Khadilkar's *Bhaubandki*.

Perhaps the rather tardy awareness of timbre (as a voice-dimension) is also reflected in the paucity of terms referring to the distinction of quality in voice. This is evident in the comments on voice (and its allied aspects) in the field of music criticism. Timbre registration and timbre manipulation are matters that depend a great deal on the facilities of sound-projection and sound-reception. Timbre-related problems are problems of psycho-acoustics and as such need a more detailed examination. But for our purpose the awareness that voice parameters are actually exploited by actors to make their speeches 'felt' as significant dramatic expressions by the audience suffices. Voice training methods must take note of these three parameters as well as the shift of emphasis in their relative importance as agents that actualize the dramatic intentions of the actor and transform them into dramatic experiences for the audience. Whatever the style used by the actor, timbre is going to assume greater importance and particularly today, with the extension of the traditional theatre into broadcasting, television and film. Unfortunately our training programmes have yet to reflect this awareness. The four specific timbres listed above are only illustrative and comparatively easy to describe as physiological operations. For example, the whisper is the result of air-escape between the laryngeal folds. The nasal tone results from a predominant use of the sinuses as resonators. Apart from the very obvious and stylized use of such a tone for comic roles and comic situations, playwright Mohan Rakesh has argued that dialogues with *Anuswara* and *Anunasika* features have a special significance. They superimpose an additional rhythm on the internal rhythm of the words involved and this gives an extra dimension to the meaningfulness of the dialogue. An interesting allusion to another easily identifiable voice timbre is the reported effectiveness of Kean's 'choked' speeches in his famed Shakespearean roles. Choking is a result of the constriction of the pharynx and the building up of air-pressure below the larynx during speech-delivery. The whisper is an established timbre for intrigue-situations, while the tremor is habitually associated with senility, emotional stress etc. The list of possible timbres and instances of their dramatic use can, of course, be elaborated in greater detail but the point really needs no reiteration.

Having classified dramatic speech on the basis of addressee characters and intra-lingual organization, we have tried to establish their interconnec-

tion with performance by going on to discuss actual voice qualities. Our next step will be to consider the five speech-styles in respect of their dramatic potential.

Dramatic potential of the prose style

The prose style performs the dramatic functions of providing information that is not actually stageable and of providing a suitable foil for the more important dramatic passages or portions. Yeats put it picturesquely when he defined prose as an unmemoried flower.

Two additional and, interestingly enough, contradictory uses of the prose speech-style (monotone) have been noted. Keshavrao Date records that in his role of the Fool in *Vichitraleela* (by S. P. Joshi), he gained a better control over the audience's responses by a cold, monotonous delivery and a matching facial expression. On the other hand, throughout the entire play *Keechakavadha* (by K. P. Khadilkar), the legendary Bhagwat employed a straight, unbending tone for his portrayal of the stern Keechaka. Such instances indicate that the prose style can be dramatically fruitful.

Dramatic potential of the literary style

As mentioned earlier, in the literary style the written version is pre-eminent; Sanskrit words are used even at the risk of their appearing pedantic; grammatical correctness is regarded as a criterion of validity; limited pitch-variation, irregular accentuation and pace are the rule. The literary style achieves dramatic impact through dazzling our ears. The language of daily life is loose, an approximation of the original expressive intent. Things are left half-said. Literary style, being more precise, tends to overpower us because of a continuous performance of expressive forces which are otherwise at our command only on rare occasions.

Secondly, the style is word-centred and 'word' as an entity assumes a stature of its own. The style abounds in rhetorical devices like similes, puns and metaphors. 'Word' as an image of sound also receives due attention. Rhymes, assonances are so copiously used that they tire the audience and blunt listening acuity. Frequently dramatic potential suffers on account of this ear-filling verbal bombardment. The drama waits; it is stalled and the language continues interminably, numbing our critical faculties and the theatre which Brecht would have called 'naive' comes into existence. Acting becomes stereotyped; movements acquire a mechanical quality and speeches are used as to earn applause. Keshavrao Date, commenting on R. G. Gadkari's plays, remarked that the extreme potency of the playwright's language could ensure appreciation for even a commonplace actor. But a perceptive actor could gain little satisfaction from performing in these plays.

Perhaps a basically adverse effect of the style is that it creates misgivings about the very necessity of a dramatic performance. Date points out that it is enough to read plays that rely on this style. They need reciters and not actors! Since the literary style suffers from a noticeable lack of 'spoken-action' or action-prone words, it is logically impossible to associate natural acting with it. A mature actor wearies of such plays. Date records that after acting in Diwakar's sensitive and refined one-act tragedy

(*Karkun*), with its surprisingly 'modern-sounding' naturalistic dialogue and undercurrent of poetic pathos, he could no longer bring himself to like *Beband-shahi*, a play marked by literary bombast. His experience of acting in *Karkun* led him to conclude that the fewer the words, the more conducive the situation for good acting. Annasaheb Karkhanis, a pioneer of the modern Marathi drama, makes a statement which is almost a sensibility-echo. He is reported to have said, "The better the actor, the less does he compel the playwright to write!" Faced with this kind of spare style, the actor can either surrender to it or change it since the alternative of minor modification is not available to him.

Of course, this is not to suggest that the literary style has no place in dramatics for there is a positive side to its achievements. A certain amount of artificiality has a place in dramatics and no other style can give it to us with such facility and adequacy. There are instances of the successful generation of the comic spirit (in its various species) through the clothing of comparatively trivial content in 'profound' and high-sounding language. It is the easiest approach to the creation of the comic—perhaps a type of mechanical juxtaposition rather than any imaginative conception. Whatever its genesis, the literary style does have dramatic potential in this regard.

Another facet of dramatic potential that receives some brilliance due to the literary style is the element of conflict. More often than not the conflict is resolved through one or the other adversary gaining the upper hand. Till this phase of definite ascendancy is reached, many a dramatic presentation will not be realized at all. One among the many unfailing methods of accomplishing this state of dramatic eminence for a particular dramatic agent is to use literary style in its favour. This is because the literary style denotes authority. It is not without reason that kings, judges, employers, wealthy individuals, propertied men (and husbands in the good old days!) were depicted articulating this style.

Assertion of authority through this style exploits by implication our regard for and submission to tradition. The literary style is after all based on the written version of words and the tradition of written works has a long standing. This tradition is frequently invoked in the literary style by quotations, allusions etc. The archaic element in language, the pedantic touch all reinforce the authority of a particular participant in a dramatic conflict.

A corollary should be added here. One need not assume that the 'literary' is the sole prerogative of Sanskrit. The use of English in a Marathi play, or recourse to urbanized Marathi in an otherwise 'colloquial' play follow the same logic. Not surprisingly, this practice is similar to what we experience in daily life. Employing non-native words is an attempt to invoke an additional authority, perhaps that of a historically superior—rather a conqueror's—culture. The manner in which the literary style is resorted to and the degree to which it is employed are both quite symptomatic and might reveal much more than matters pertaining to stylistics.

Dramatic potential of the verse style

In discussing the dramatic potential of various speech-styles, we have reversed the order of the literary and the verse styles followed in the discussion of the categories based on intra-lingual moulding. This is

because the literary style stands midway in the movement towards metrical regularity on the temporal plane. It is said that rhetorics is distortion added to metre, exaggeration superimposed on prose. In certain ways the literary style makes a tentative and accidental approach towards the verse style but it stops short of the verse style while the poetic tends to go beyond the latter.

The main features of the verse style include: greater temporal pressure; regularity of the temporal cycle; strong reliance on performance for realization of its identity; allegiance to the tradition of recitation; perceptible pitch-variation; definite accentuation; controlled pace; and proneness to patterns.

From the dramatic point of view, this style has multiple virtues. Firstly, it performs the invaluable task of compressing matter which, if narrated in prose, would diffuse the dramatic tension. In the Kirloskar and Deval eras of Marathi dramaturgy the *saki*, *dindi*, *katav* and other verse-moulds were used quite effectively for this purpose. Every performing art aims at the primary target of arresting the attention of the spectator. That verse succeeds in doing this is a clear gain. Apart from the feature of almost regular accentuation, most metres have certain cadences. These in some cases have definite pitch values. Consequently the verse-moulds denote the gradual and almost surreptitious entrance of music into the dramatic fabric. This, too, helps in arresting the attention of the spectators. In musicals, such usages serve as a foil to the specialized use of art music for the songs etc. One must have levels of musicality if music is to be felt intensely. Versification, whether metrical or non-metrical, fulfils this purpose almost unerringly.

Another quality of the verse style, and one not so easy to perceive, is its capacity to communicate the emphasis to a deeper memory-level. We know that our memory is of two types: a short-span memory and a long-span memory. The former is easily and quickly affected by the devices of assonance, rhyme etc. Verses that consist of such features act as mnemonic devices. A dramatic conclusion or a point of dramatic significance lingers in the memory when conveyed in such verses. A protagonist's declaration, a hero's oath, a villain's resolve are among the statements traditionally conveyed through (short or long) verses. The scene-ending couplets in Shakespeare are a case in point. One of the chief objectives of a dramatist is to create imprints of various intensities in the spectator's minds. This aim is ably aided by versification.

A very important point is made in favour of verse by Raymond Williams and J. B. Styan who submit that verse is not just a manner of speaking, but that it also provides a pattern of movement. Williams affirms that in addition to giving clear indications of physical movements, verse also serves as a guide to the tempo of a scene. He explains how Shakespeare does not use verse to identify characters, that he does not use it so to speak as a prosodic leit-motif but to mark the contours of feelings in a particular scene. In an enlightening address to opera-actors, Stanislavsky, too, remarked that they were more fortunate than prose-actors because music provided them with a readymade and easily felt framework for action and movements. This obviously applies to the verse style. As Styan points out this factor

assumes greater importance in non-representational drama where there are no 'material' guidelines for action and movements.

In another context Gielgud remarks that speech and silence are both 'the most powerful factors in a living theatre'. That pauses represent the principle or element of silence is self-evident. It logically follows that since pauses of various values and occurring at various speech positions are structurally in-built in verse, the verse style also assumes considerable importance on this count. Pauses are accompanied by pace-control and thus the very dynamics of a performance is linked with this seemingly external linguistic feature. Such pauses are silent equivalences of dialogues. The value of pauses is understood even in primitive theatres. P. G. Kanekar vividly describes the early Dashavtari performances and those of the Vishnudas Bhave era where demon-characters used to mark the pauses by stamping their feet. Obviously this was an act of supplying stress-clues to the audience. Admittedly, this was more of a 'physical' device; it was 'a boisterous gesture' designed to arrest the spectators' attention. But perhaps it was also a naturalistic piece of acting since the characters involved were demons!

The above discussion is not confined to metrical verse alone. It applies to free verse as well. As T. S. Eliot has pointed out, free verse always suggests metre. One might say that it has a concealed metrical frame. Besides, broken lines and other such features often give a flexibility to metrical verse which then appears to be 'free'. Devices such as the running line or the broken line mark a definite increase in the malleability of the verse-structure and add to the dramatic potential—the best of the prose and verse worlds being thus available. That verse is not resistant to experimentation and can in performance bring into it more effective transformations was successfully demonstrated by persons like William Poel, whose 'tuned tones' sought to devise a delicate medium, free from the feeling-killer metronomic regularity of metre and the drabness of naturalistic prose.

The only handicap of the verse style is that the reception and consequent impact of its latent music depends to a very great extent on the non-dramatic verse available in a particular society. Allardyce Nicoll rightly credited Elizabethan non-dramatic verse with helping the audience of the time to appreciate (in a better and subtler fashion) Shakespeare's orchestrated verse. In a way, it was a trained, initiated audience that heard and saw Shakespeare. It could instinctively respond to him and the verse style became the predominant one in the dramaturgy of the time. Perhaps the situation is an instance of a 'stylistic gestalt' in dramaturgy where non-dramatic verse served as the background for an appreciation of the contours of dramatic verse.

In my opinion, verse-plays, as a genre, are likely to become more and more important for Marathi dramaturgy, which is now stylistically at an impasse. Marathi dramatists cannot persist with the Deval-Khadilkar-Gadkari styles and yet hope to give new content to Marathi theatre. At the same time they cannot hope to reach the audience if they continue to rely on the 'absurd' tone and content or follow the high poetic style.

Dramatic potential of the colloquial style

The colloquial style is characterized by the topicality or 'currency' of language as the chief criterion. The 'currency' is determined by whether the language can be easily pronounced by a majority of the cultural group; by its tendency to change, if required, irrespective of the written version of the expression in question; by the fact of it being saturated with 'action-prone' or 'spoken action' words; by a large degree of modulation and accentuation; and by an abundance of prolonged utterances.

Here the discussion of dramatic potential, of the term 'colloquial' is not confined to dialects or language variations of backward regions. Urban areas are also subject to various influences: whether words are easy to pronounce, the impact of non-native languages, the current usages made fashionable by the mass-media. These influences affect the standard and written language to create another 'language', the colloquial one.

The 'spoken action' words of this style are, in reality, units—package units of *Abhinaya*. No tutoring is necessary to 'act' out these words which have built-in ways of articulation, facial, eye and body-expression, movements etc.

From the point of view of dramatic potential, 'spoken-action' words (and hence the colloquial style) express life experience more comprehensively. Members of a cultural group inherit such a style, and its words, when 'acted' out differently, provoke a kind of irritation. This is because recourse to such words creates certain expectations and only their proper usage helps to resolve tensions. Then the dramatic experience and the expression become more 'natural', through the prominence of the colloquial. This creates a sense of belonging, and increases the possibility of a greater rapport with the audience.

Dramatic potential of the poetic style

The poetic style is noted for being suggestive and eclectic; meaningful and temporal but significant and flexible in its time-bound framework; near to the performance, but avoiding functionality; highly stylized; capable of maximum pitch variation, accentuation and multiplicity of timbre.

As has been pointed out, this style is allusive and suggestive of meaning and metre respectively and tends to assume a stance rather than indicate a gesture. Hence the organization of linguistic factors, selection of ideas and images and vocabulary used—all seem to be dissociated from any concrete situation, character, period and other such components of total expression. It is inclined towards abstraction. It seeks to connote but shies away from denoting.

From the viewpoint of dramatic potential, the style moves the whole expression to a tone of emotionality (which is not to be confused with sentimentality). It does not state and is reluctant to draw conclusions. It tries to evoke a steady emotive state, a mood. Rather than eliciting the response of a particular, definable emotion it aims at raising the entire experience to a higher plane, where the event described is only an excuse for a realization

of the style which goes beyond 'utility' objectives. The drive is towards permanent values and abstract excellence.

A heightened emotional state facilitates the abstraction which, in turn, enlarges the span of associations that are roused. The spectator is thus encouraged to become introspective: those individual associations which are in consonance with the general tone of the experience projected are stirred. This compels us to recognise the narrowness of a vision which posits only two sides to a problem. It rejects the notion of choice between good and bad, true and false, beautiful and ugly. No thought, feeling or action is believed to belong to any one of these camps. The style is ambiguous and suggests that life itself is essentially ambiguous. It is interesting to note that many of the well-known soliloquies begin in the prose style but imperceptibly slide into the poetic.

Dramatically speaking, the poetic style has always been an alluring, yet devastating, factor, depending on the ability of the playwright. He has to execute a tight-rope dance, trying to ward off the twin curses of narrow esotericism and diluted inclusiveness.

In conclusion, the dramatic potential of the various speech styles should be noted with these qualifying clauses: (1) No hierarchical implication is intended and styles are relevant or irrelevant, depending on dramatic needs which are of all types; (2) Speech-styles always overlap but one of these seems always to be predominant and the classification is to be viewed in this light; (3) Imagery, rhetorical features are not considered here merely from the point of view of projection and performance. The basic organization of the language material and the corresponding voice quality variations are the ruling factors in the phenomenon of speech; (4) Each of these styles incorporates features of the others and can still maintain a fair degree of stylistic homogeneity. Certain features are shared not by virtue of their basic material, language, but because the mental content in humans tends to be channelized in various expressive modes with mercurial swiftness. Sheer linguistic overlapping could perhaps have been demarcated but the sharing by the human mind of modes of expression is an altogether different phenomenon.

Bharata and dramatic speech.

Bharata is important because the basic principles that he enunciated still apply to speech as used in the Marathi theatre. The tradition seems to have been maintained, perhaps unconsciously, and without sufficient documentary backing or supportive action. This is also true in the case of music, since both are performing arts with an oral tradition.

Bharata's connotation of the term *Abhinaya* is very wide-ranging and to equate his *Vachika Abhinaya* with speech is a semantic sin. In his *The Theatrical Universe*, Pramod Kale has rightly pointed out that, as conceived in the *Natyashastra*, *Abhinaya* embraces the same wide connotation which the term 'communication media' has today. Speech has, therefore, to be understood as one important part of *Vachika Abhinaya*.

Describing *Vachika Abhinaya* as the body of drama, Bharata maintains that the physical acting, costumes and make-up and the psycho-

physical representation convey merely the meaning of (the playwright's) words. Keshavrao Date, discussing the nature of *Abhinaya*, declared that it was only a linking-up of the spaces between words.

Apart from a detailed account of metres, literary devices, the demerits of poetry, Bharata enunciates the nature of vowels, and consonants, the stress in pronunciation as well as the pitch levels that should be used while uttering them. *Swarakaku* (the subtle and meaningful modulations of voice) is also discussed. Pramod Kale has argued (and rightly) that the phonetic bias in Bharata is due to the fact that India has many major languages and because Sanskrit drama itself used more than one language. I would suggest that though this is true, it was basically a rudimentary type of tonal symbolism like in recitation. Bharata names *Ati-Bhasha*, *Arya-Bhasha* (both used the Sanskrit language) for gods and royalty respectively; *Jatibhasha* (mother-tongues of various ethnic groups) and *Jatyantari* (Prakrit) for regional characters and birds and beasts respectively. This indicates that in the particular context he meant by *Bhasha* a general 'tone' to symbolize a certain content in theatrical situations. Bharata further refers to the pitch-levels to be used while addressing persons far away, at a medium distance and close by. Obviously, pitch was the most important vocal parameter. As mentioned earlier on, the same dimension is predominant in the Marathi theatre and the acoustic conditions of the place of performance do not offer the sole explanation for this situation.

Bharata mentions four types of voice-production: high, low, resonant and tremulous. These he associates with definite mental states and emotions. For speech projection he lays down five which I interpret thus.

<i>Viccheda</i>	: with pauses
<i>Arpana</i>	: with the intense emotion of dedication.
<i>Visarga</i>	: in a staccato style, abruptly.
<i>Deepana</i>	: with vigour.
<i>Prashaman</i>	: with a falling pitch-level.

Even here pitch and secondly volume seem to be the important vocal parameters. In addition, there is the important role allocated to pauses, to be expected in the case of a language like Sanskrit which depends a great deal on the place and extent of pauses for changes in meanings.

Certain general conclusions seem to be warranted by Bharata's dramatic vision in respect of speech:

(i) Bharata's drama was a *Nritya-Natya* (dance-drama) and speech in it was couched in the verse style. Certain traditional 'tunes' are customarily associated with verses. Bharata's prescription for a definite association between particular vowels etc. and certain pitch-levels needs to be understood in this light. It was natural for him to assume such correspondence since they were probably based on the popular practice of the time (the *Lokdharmi* aspect).

(ii) Though Bharata defines prose as 'syllables joined together solely for expression of meaning', his treatment of this style is in a much lower key. But one cannot rule out a declamatory tone for projecting prose. Since declamation has pitch-range as its main dimension, Bharata logically

concludes that certain vowels can retain their identity at certain pitch-ranges and lose it at others. Here the 'manual' aspect of the *Natyashastra* is in evidence.

(iii) In the absence of the public address system and owing to the characteristic 'cave' type architecture of the auditorium, pitch and loudness were the most effectively manipulated dimensions. Only the easily discernible timbres, and those not-so-subtly produced (like nasal, whispered, tremulous) were in use. Dancing (or at least rhythmically moving) bodies cannot be expected to handle the timbre dimension with much variety. The psycho-physiological and psycho-acoustical aspect of sound, namely timbre, is, therefore, not treated with so much emphasis.

(iv) Compared to the *Angika* and *Aharya Abhinaya*-s (the body-movements and costumes etc.), *Vachika Abhinaya* is less symbolical and more natural.

(v) As stated earlier, Bharata's *Vachika Abhinaya* mainly consisted of recitation. One cannot associate with it the highly unpredictable, irregular temporality, the ambiguous status (pitch-wise) or the independence (timbre-wise) of prose.

The *Natyashastra* was simultaneously a treatise, a compilation and an actor's manual. Bharata never lost sight of the audience. He leaves instructions for judging the audience-response. Thus his dramatic insight was never merely theoretical. In other words, whatever theoretical conclusions he presented can be safely assumed to have a vital connection with the performing tradition. Hence it would be pertinent to note his answer to our main question: *What is dramatic speech?*

Briefly, Bharata's position on this question is:

Natya is imitation of emotional states; of actions and behaviour of people as presented through the process of histrionic representation (*Abhinaya*).

His detailed exposition of the four-fold nature of *Abhinaya* leads us to the following conclusions: (a) Imitation is not confined to physical or overt acts; (b) Imitation must be communicated to an initiated audience. Thus performance is inevitable in *Natya*; (c) *Abhinaya* is a principle of total acting. No single aspect like movement, words etc. should be allowed a 'solo' in a dramatic performance. Even if one of these aspects is more relevant and, therefore, more prominent, the expression units in that particular medium must be accompanied by other correlated media units. Hence speech is inevitably accompanied by definite body-movements, eye and facial expressions. For Bharata stylization was a substitute, a compensation for dramatic expression which would have been otherwise a matter of one-sided presentation. He was for total representation. As mentioned earlier, Bharata advocates symbolization for other categories of *Abhinaya*, but confines the process of abstraction to the stage of stylization where *Vachika* is concerned. Perhaps speech is too involved with the immediate to be symbolized.

What is dramatic?

At this point the nature of dramatic quality, and especially its speech-manifestation can be considered on a theoretical plane. Here the distinction between 'dramatic' and 'aesthetic' should not be overlooked. The problem of deciding the aesthetic status of dramatic expression is to be left to the aestheticians. A dramatic representation may or may not be an aesthetic realization. On the other hand, the 'dramatique' being an art-principle at the meta-aesthetic level will have a place in all art activity. This is what enables us to refer to other art forms and styles as dramatic. The 'dramatique' is a core-concept in all dramatic representations or histrionic expressions, while it becomes a peripheral concept in other arts. This core to periphery shift is not merely analogical but is the result of a process which can be described as artistic transliteration i.e. finding out corresponding basic expressive units in two or more arts and utilizing them as such. One or more of the following elements of the 'dramatique', when transliterated in other art forms, endow them with the dramatic quality. Borrowing from T. S. Eliot, we can describe the whole activity as an attempt to find out medium-based artistic correlatives to elements of the 'dramatique'.

Very predictably, performance-orientation comes to the fore. The 'dramatique' needs a performance to realize itself. Here the identity depends on the act of actualizing. In the absence of a performance the 'dramatique' remains an idea—an abstract entity. Performance-orientation also means that the text or the written play and its performance differ to a great extent. K. Narayan Kale has argued that performance is, in reality, a transformation based on the act of 'changing' the art. Others have referred to the text as a skeleton or a notation that becomes respectively a figure and a score in a performance. It is this performance-orientation that seriously endangers the critical validity of the work of critics and theoreticians who rely more on the text of a play than on the performance. Kale has noted the discomfiture of 'literary' critics who evaluated Madhavrao Joshi's farcical plays just by reading them. As Lucas has remarked, 'mid-night oil gives a very different illumination than the footlights'. Date perceptively pointed out that a performance is important because it shows us the alternative interpretations of any character. Performance thus not only brings a play into dynamic existence but it adds considerably to it. As maintained by Bharata, it is the performance that makes or mars a play.

Almost as a corollary to performance-orientation, the 'dramatique' is characterized by an audience: its physical, collective presence; its participation and finally the submission of the collective mind to the performer/performance. Gielgud confesses, "I never feel I have a part under control until I have played it in public for at least six weeks". Obviously audience-presence helps to shape and stabilize the actor's interpretation in the enactment of the total design. K. P. Khadilkar is known to have regularly watched his own plays sitting in the auditorium. This suggests that audience-participation by way of responses is a factor that enables the dramatist to experience the real and not the intended identity of a play. Audience-participation can be of a more direct and physical type and all modern dramatic movements have emphasized this factor. The direct addresses to

the audience and other similar efforts are aimed at greater involvement of the audience. Audience-presence, participation and involvement are finally expected to result in a surrender or submission of the collective mind or sensibility to the spirit of the performance. KhadiiKar compared the audience to recalcitrant horses to be broken by the performers! Obviously the Brechtian idea of a 'smoker's theatre' allots a different role to the audience, but its presence is not counted as superfluous. Bharata regarded the 'audience' factor as so important that he laid down guide-lines for reading audience reactions through its gestures, movements, exclamations and other behaviour patterns.

The third important feature of the 'dramatique' is its impact-orientation. It is not only an attempt to perform before an audience but also for the audience. Kale maintains that the performer's chief concern is to sustain the attention of the audience. Stanislavsky's advice to actors was: On the stage there must be a 'grip' in everything! Perhaps no other art-form outside the family of the performing arts is so vitally interested in the immediate impact on the recipients. This is because the impact on the audience as reflected in its responses shapes the final expression of the artistes. The impact is a formative influence. Performance is a social activity and theatre-experience has a type of circularity which makes it a unique form of total involvement. The inevitable necessity of the 'impact-response' is reflected in the need expressed for an initiated audience: because an inferior response suggests an indifferent impact and thus a progressive deterioration of performance standards.

The fourth important feature of the 'dramatique' is its ritual quality. The connection between drama and ritual is not only genetic. What is involved is the mode of consciousness. All human activity is an act of bridging the isolated units of a society and the completed cycle is called communication. Communication is verbal and non-verbal. Verbal communication is related to the non-ritualistic mode of consciousness; the non-verbal to the ritualistic mode. A ritual is an act of value-permeation of the unconscious with the aid of routinized psycho-physical and culture-based gestures. Many instance of stylization on the stage probably owe their origin to the ritual element in the 'dramatique'. Kale at one point mentions the persistence and necessity of conventions in performance. He notes that irrespective of the traditional or the modern approach towards drama, Marathi performers invariably follow the convention of worshipping the stage and the Nataraja before the curtain goes up. Pramod Kale maintains that theatre in Bharata was a synthesis of the sacred and the profane, and the elaborate *Poorvanga* ritual, with its invocation to Nataraja, was a bridge between the mundane activity of the world and the sacred ritual that a dramatic performance was considered to be. But what is meant here is a different kind of rituality. In brief, it means that all the participants in the dramatic activity are in a keyed-up mental state. Everyone tries, either actively or passively, to focus energies on a centrally located event. Each of the participants 'prepares' for the event and has a series of expectations. Finally, norms of participation and its extent are traditionally established and any non-conforming factor or activity is discouraged. Everyone, from Bharata to Stanislavsky, has remarked on almost all the aspects of dramatic conception, representation and reception.

These features of the 'dramatique' have two special methods of expression: Improvisation and the Conflict-Contrast syndrome. Improvisation means a deliberate last-minute deviation by the performer from the original plan of presentation, which is ultimately expected to be the richer in artistic quality due to this deviation. In all the varieties of *Abhinaya*, performers are known to have used improvised gestures, tones, movements and dramatic training programmes have included improvisation exercises. Theoreticians like Craig, Meyerhold, Vakhtangov have advocated a holiday from the text—thus introducing improvisation in the ground plan stage of dramatic activity. The conflict-contrast syndrome has a wider reach. Playwrights, actors, stage-designers have all depended on the use of 'conflict-contrast' for communicating the 'dramatique'. Conflict is the deliberate placement in opposition of two or more units in any expressive channel used by the artistes; contrast is purposeful juxtaposition of overtly or latently related factors in the expressive channels in use. Obviously, conflict is a grosser variety and contrast a more subtle one.

These features of the 'dramatique' are manifest in speech.

The 'Dramatique' in Speech

Performance-Orientation

Its occurrence in speech is evident. Speech is an 'act'—a physiological and perceptual fact. There cannot be a silent speech though speech might contain interspersed silences. To realize itself, speech has to be 'sounded'. The idea of a speech is only a shadow of the acoustic reality. Every time a speech is made there is a fresh start and completion of a set of activities. Hence it has potentially immense variety as well as the accompanying difficulty of maintaining a definite minimum standard.

Audience

The audience might actually take part in a dramatic speech by its vocal responses but it also controls the dramatic quality in speech in an indirect manner. The very presence and size of the audience conditions the pace of speech. The larger the audience the more patterned the speech; the pattern enables the listeners to complete what is not clearly heard. The use of recitation with built-in and expected pauses is, in fact, a channel to control the audience as well as get controlled by it. Pauses are not mere punctuation marks. They are junctions of the actor's impact and the audience's response. As Styan puts it, pauses are planned by the author and prepared by the actor for the sake of the audience. Due to the prominence of recitation, and on account of the nature of the Sanskrit language, Bharata gave detailed instructions about the use of pauses. Pitch, volume and timbre dimensions have today become more manageable due to the public-address-system but this is not so with pace. The very presence of an audience compels a deviation from the usual speech-pace—mostly slowing it down and chiselling out its individual components. A very important function in speech delivery—the isolation and framing of speech—is mainly possible through the employment of pauses which, in turn, serve as beacons of audience-attention.

It is the impact-orientation that compels a dramatic speech to deviate in all respects from the routine use of vocal parameters. Even naturalistic speech is no exception. All it does is to use more pauses than varieties like rhetorical speech. Raising or lowering of pitch, increasing or decreasing voice-volume or changes in voice-timbres have all to be extremely pronounced in dramatic speech to make an impact. Apart from these slight but deliberate exaggerations, dramatic speech uses another device of presenting speech along with other accompaniments like gestures, movements, facial expressions etc. Associating one sense-expression with others in a deliberate fashion makes for the 'dramatique'. Association of speech-units with expressive units in other senses make for synaesthetic expression. It is not so in our day-to-day speech-usage. Accentuation of the synaesthetic aspect in speech is a potent impact-making device. We have already discussed the nature of 'spoken action' words or 'action-pregnant' speech-units. The 'dramatique' in speech involves greater use of these.

Ritualizing

Speech-wise, the element of rituality in the 'dramatique' becomes obvious in certain features of voice usage. The incantatory use of voice is the first of these features. Incantation means that pitch-modulations within a limited range are repeated in a languid rhythm which may or may not move towards a climactic, fast tempo. Quite often the syllables used are otherwise meaningless and there is a clear preponderance of nasal consonants and resonant vowels.

Another important speech-feature touched by ritualizing is the accompanying gestures, movements etc. These are not only stylized but symbolic. They are regarded as sacred and not easily alterable. Speech accompanied by these has a power of suggestion that goes far beyond verbal content.

Speech ritualized (whether with or without a religious content) means speech possessing a fervour, a special emotional charge. It does not try to convey any particular meaning but seeks to induce an emotional state. Ritualizing makes the speech more ambiguous and at the same time more suggestive. It triggers off associations, without communicating definite feelings.

Improvisation and the conflict-contrast syndrome are thus the two prominent methods followed by artistes to realize the four features of the 'dramatique' in speech.

The foregoing discussion has, in the main, confined itself to theory. It will have to be linked with the extent, nature and operation of voice culture in dramatic speech. This will also involve a consideration of training in dramatic speech with voice culture as a contributory discipline.

Bharatiya Lok Kala Mandal's Ramayana in South-East Asian Countries, June 26—July 21, 1978.

India has a rich tradition of puppetry, as old as its culture. Centuries ago the tradition left the borders of India, along with Hinduism and Buddhism, as a medium to communicate their philosophies. Malaysia, Thailand, Cambodia and Indonesia were the first to accept these creeds; they adopted Indian puppetry as an integral part of their life. The *Mahabharata* and the *Ramayana* became their main source of inspiration and even after the advent of Islam, in the thirteenth century, the epics retained their sway. The puppet *Ramkein* of Thailand and the *Ramayana* of Indonesia and Malaysia are popular even today and have been performed in several countries (including India).

The Bharatiya Lok Kala Mandal's *Ramayana* was produced in the year 1965 in the traditional Rajasthani style and was perfected through the use of four deck-stage and other sophisticated presentation techniques. It has 108 puppet characters, manipulated by 12 puppeteers at a time. It was presented in Delhi and other important cities of India several times and acclaimed by audiences and critics alike.

The Indian Council for Cultural Relations sponsored a visit by the Lok Kala Mandal's *Ramayana* troupe to the countries mentioned above. The inaugural performance was held in Kuala Lumpur on June 28 in the Devan Barapustak Graha where the troupe was also entertained with Malaysian dances and puppetry. The second performance was in the district town of Seremban, under the presidentship of its Governor. After its successful tour of Malaysia, the troupe left for Indonesia to participate in Jakarta Festival 1978. Dance and puppetry troupes from Java, Sumatra, and several other regions of Indonesia participated in the festival, which was organized by the Arts Council to mark the 451st anniversary of the City of Jakarta. India had the distinction of being the only guest group to add colour to the festival. Five

Bharatiya Lok Kala Mandal's Ramayana.





Rama-Ravana encounter in a fresco in a temple at Bangkok.

performances of the *Ramayana* and folk dances were staged by the Indian troupe, including one in honour of Gen. Suharto, the President of Indonesia. The *Ramayana* was regarded as an unforgettable experience by the Indonesian audiences.

After a week's stay in Indonesia, the troupe reached Bangkok. The first performance of *Ramayana* was at Chingmai (about 700 km from Bangkok) where the Governor inaugurated the programme. Later the troupe performed *Ramayana* on the upper stage of the theatre and the folk dances on the lower one.

The *Ramayana* attracted the greatest attention because the theme was popular with the Thai people and such colourful and realistic puppetry had never been witnessed there before. Several puppeteers thronged round the members of the troupe to study how the puppets were manipulated from a height of five feet with scenic changes to produce the effect of realistic theatre.

The troupe left for Hanoi on July 12 on its historic visit to Vietnam. The Vietnamese Government showed rare courage in inviting an Indian cultural troupe, when the ravages of war were still creating problems for their own people. The troupe received a warm welcome at Hanoi. The citizens lined the roadside, waving to the Indian troupe and pronouncing the words *Ando Ching-dong* (India is our great friend).

Several artistes, from almost all parts of Vietnam, came to welcome the troupe and interview the members about the art of Indian puppetry and folk dance. Four performances were held in the capital; a civic reception was arranged in honour of the troupe and a full-length T.V. film of all its activities was also prepared.

On July 17, the troupe left for South Vietnam which was liberated just two and a half years ago to become an integral part of their Republic. As a mark of respect to the heroic role of the people, every one of us placed a pinch of their soil on the forehead.

We stayed in Saigon, now Ho Chi Minh City, for five days and performed four times in their famous theatre, the NHA HAT THAN PHU. We met their artistes and press on several occasions. A special get-together of Vietnamese and Indian artistes was arranged where we had an opportunity to witness the various aspects of the Vietnamese performing arts. We also saw the world renowned water puppets of this country. It was astonishing that, in spite of their innumerable problems and the grim struggle they had waged for the freedom of their country, they had succeeded in protecting their art and heritage.

The troupe returned to Hanoi on July 21, when a special ceremony was arranged in the Conference Hall of the Ministry of Culture to confer their highest cultural awards on our artistes. A certificate, along with a citation and a gold medal, was awarded to each one of us.

The troupe returned to India with unforgettable memories of the South-East countries it had visited.

DEVI LAL SAMAR

A New Deal for Bengali Cinema

After years of dithering, the West Bengal Government seems to be getting down to the roots of the crisis in Tollygunge. The Satyajit Rays and Mrinal Sens—the list does not extend very much beyond these two names—have won international laurels but they have not been able to prevent the Bengali cinema from sinking into the depths of artistic and commercial bankruptcy. The trend has been noticed for a couple of years, but now Tollygunge has quite clearly reached the point of no return. Without Ray or Sen, it is not capable of figuring in any award or festival list; with or without them, it has generated such apathy among regular film-goers that it is quite a task to recall which Bengali film last hit the jackpot.

The arguments about a shrinking market and the domination of Hindi films are specious. There have been Bengali films which have done exceedingly well even under tight-money and generally hostile conditions. The truth is that the middle-ranking Bengali director—who is expected to keep the wheels of the industry moving—has either grown senile or proved to be thoroughly incompetent.

In any case, the situation calls for a massive rescue effort. Granted that the average director betrays a lack of a feel for the medium; but there is



Ujjal Sengupte as Henry Vivian Derozio in Utpal Dutt's *Jhar*.

no gainsaying the fact that conditions prevailing in the studios do not create a healthy climate for film-making. To the casual visitor, most of the studio floors would present the appearance of a roadside cycle repair shop. A visitor would have to negotiate an awful jumble of unused equipment before reaching the shooting zone. Worse, the equipment actually being used for the shooting should have been discarded long ago. The State Government has discovered that its role cannot be confined to the financing of films. It has to rebuild the infrastructure which will make Bengali films technically, if not always artistically, viable.

Building the infrastructure is understandably a time-consuming effort and so the Government has begun with what regular as well as aspiring film-makers seem to require most: finance. The previous Ministry had undertaken a loan scheme and even disbursed money in a few cases. But just as its Film Development Board never really got down to serious business, the casual loans merely scratched the surface of the industry's nagging problems. Not many were interested in the loans since these were in any case available through the normal channels—at perhaps higher rates of interest but with much less harassment. This time the finance scheme is in the nature of grants and the industry's response has been quite overwhelming.

About thirty film-makers are to get grants for feature films every year. These will range from Rs. 1 to 2 lakhs for black-and-white and from Rs. 1.5 to 3 lakhs for colour films. The announcement took the industry by

surprise. But judging by the hundreds of applications that poured into the office of the Information Department, what was more surprising was that we had so many film-makers around in Calcutta. Everyone seemed to be trying his luck—whether he was a veteran with two dozen works to his credit, a comparative newcomer or just a young enthusiast. There could be nothing quite as attractive as non-refundable funds.

But it soon became evident that the grants scheme was the only way in which Tollygunge could regain its illustrious image. Among the heap of doubtful applications, there were a few from those who had shown signs of cinematic skill but who had been practically driven out of the business by the commercial failure of their first few films. There were Purnendu Pattrea, who had made *Streer Patra*, and Nitish Mukherjee who had completed *Natun Surya* under very difficult conditions. Not masterpieces by any means, these films have shown some courage in breaking away from routine melodrama. But display of artistic courage, particularly by newcomers, invariably runs into rough weather. Soon Purnendu and Nitish were out in the cold, dying to make another film but finding financiers less than warm towards them. The grants scheme has come in good time—just when they and others like them had tended to become cynical.

The scheme will, in fact, be serving its purpose if it can ultimately give the Bengali cinema a new young group of film-makers with an entirely fresh approach to the medium. Would the Kannada cinema have discovered Kasarvalli, Kshirsagar, Prasad and Lankesh without the subsidies available from the State Government? And just as these young film-makers have suddenly burst upon the national scene, it is to be hoped that the products of the West Bengal grants scheme will be in a position to make Bengali films more meaningful and noticeable, as a whole, in the years to come. For, far too long has Tollygunge relied on the individual achievements of Ray, Sen and Tapan Sinha.

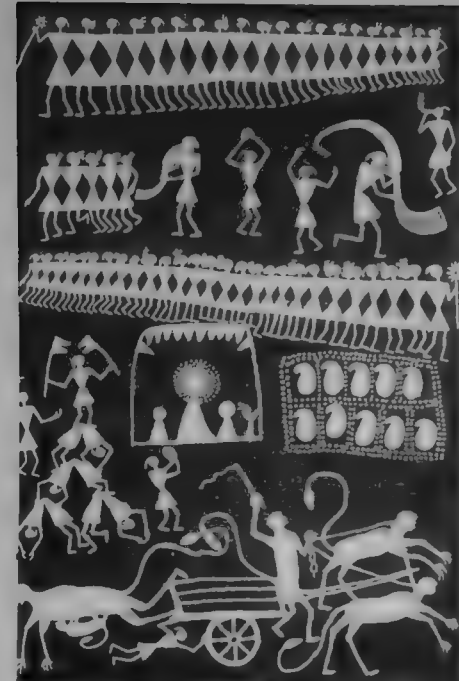
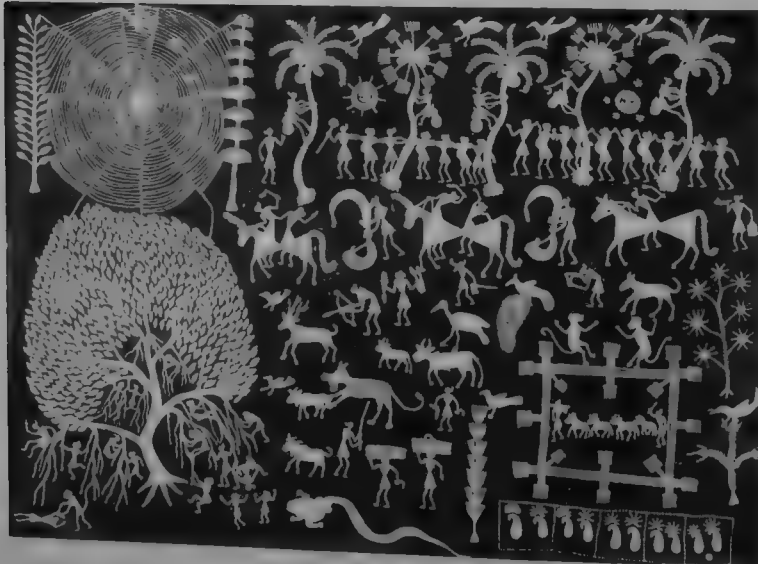
An indication that the scheme will serve its purpose is the report that some priority will be given to applications from graduates of the Film and Television Institute of India, Pune. Although there are not many of them in Calcutta, it does mean that those who give evidence of a definite inclination for the cinema will be preferred to casual and uninterested dabblers. It is also a good sign that the scheme has managed to generate interest among film-makers in other regions who had looked forward to some incentives to work in Calcutta. Benegal, Sathyu and Patabhi Rama Reddy have been among the first to show interest.

But the finance scheme is only part of the plan to rejuvenate the film industry. The State Government has helped to alleviate underemployment among technicians by sponsoring a larger number of shorts and newsreels. One did not expect all of these to be worthwhile cinematic exercises, but surely a better job could have been done on the film made in honour of Satyajit Ray getting a doctorate from Oxford. This was perhaps one of the reasons why the State Government took no chances with the full-length feature films it proposed to produce on staggering budgets. The last Ministry made a beginning with Satyajit Ray (*Sonar Kela*) and went on to produce Tarun Majumdar's *Gana-devata*, which has still not been released. The present Government has followed it up by producing Mrinal Sen's *Parasuram* and Utpal Dutt's *Jhar*.

These two films are indeed in the nature of a renewal of faith: Mrinal Sen had left the Tollygunge scene for two years and Utpal Dutt last directed a film more than a decade ago. *Parasuram* gives Mrinal Sen a chance to return to the contemporary Calcutta scene while *Jhar* attempts a fresh assessment of the Anglo-Indian poet, educationist and social reformer, Henry Vivian Derozio, in nineteenth century Bengal.

While these wholly State-produced films are expected to generate special interest among the educated sections, the average film-maker is likely to benefit from the plan to renovate the existing studios and install modern equipment. Cameras for outdoor work have also been ordered so that it will no longer be necessary to rely on the ill-maintained instruments hired out by private owners. An art theatre in the heart of the city will offer screening facilities to a special category of films and, in the process, help build an audience that will patronise the new Bengali cinema in the years ahead. The theatre will also house an archive, a library and a seminar room. Film-making in a variety of genres will get a boost with the setting up of a colour laboratory, a children's film complex and a 16 mm production unit, the last with possible UNESCO assistance. The idea of making cinema in West Bengal a commercial and artistic necessity is certainly laudable; one only hopes it will not again get lost in the rubble of petty politics.

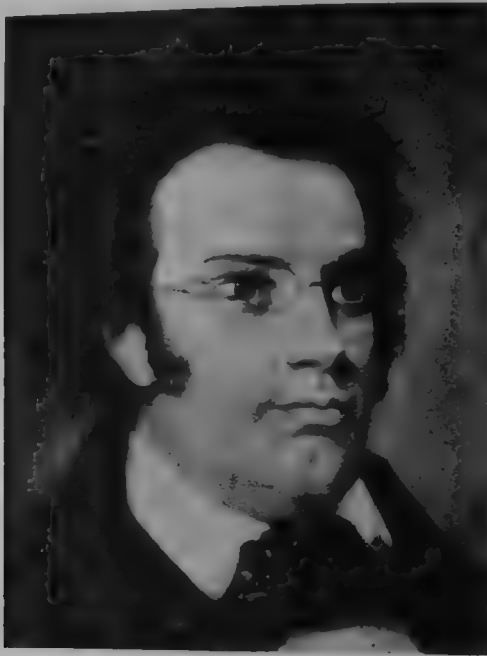
SWAPAN MULLICK



Exhibition of Warli tribal art

An exhibition of Warli tribal art was inaugurated at the Jehangir Nicholson Museum of Modern Art (at the National Centre for the Performing Arts) on September 19, 1978. Paintings by nine artists from the Warli tribal belt of Dahanu (in Maharashtra) were on view.

The work has all the salient features of this tribal art form: a large or small surface in one vivid colour; elaborate designs, men and women in various activities, interspersed with huts, animals, birds and trees. The idiom used to portray these figures is the bare-bones sign language associated with primitive art. The painting is invariably done in white while the picturesque compositions include vignettes of farm hands going to the fields, toddy tappers carrying their twin pots, marriage processions and hunting excursions. The gods and goddesses worshipped by the tribe are also invoked in some of these intricate patterns for there is in these paintings a fusion of realistic detail and ritualistic form. Of special interest are the circular dances with their musical accompaniment. The actual performance from which this image stems was staged by Warli artistes at the inaugural function.



A hundred and fifty years ago, died Franz Peter Schubert, at the age of 31. His father, who had borne stoically the death of so many of his children, entered in the family note-book — "Franz Peter... Wednesday 19th, 1828 at 3 O'clock in the afternoon, of nerve fever..." He was laid to rest close to Beethoven, Death bringing the two great souls nearer than life ever permitted.

Schubert was born in 1797 in Vienna, son of a parish school-master. He had his earliest musical lessons from his father and his elder brother, both fairly musical. When he was 11, he won a scholarship to the Convict, a parish music school of Vienna at that time, under the direction of the great Salieri. He made good friends there, and profited by his training as a performer in the school orchestra. He left the Convict at 16, and entered his father's school as a teacher, probably to avoid military service. Schubert disliked teaching, and did it partly to please his father, and partly because he couldn't think of an alternative method of making his livelihood. During these years of teaching he found time to study, as well as to write three symphonies, about half a dozen operas, a good deal of church music and well over a hundred songs.

In 1816 came a change in his fortunes. A friend, a well-to-do law student, who had heard Schubert's music, wanted him to leave the boredom of school and devote himself to composition. It was like a gift from heaven.

He accepted the friend's hospitality, gave up his school job and began to devote himself entirely to composition. "I wrote all day", he said happily, "and when I finish one piece I begin another". To this period belong some of his most popular songs and chamber music.

In spite of all this, music publishers still held themselves obstinately aloof; and when they relented occasionally, they fully exploited Schubert's poverty by giving him the meanest royalties. A short spell at Esterhazy, where he gave music lessons to the Count's daughters, was a happy one. But life on the whole remained unfriendly, his health weak, and his prospects poor and distant.

It was about this time that Schubert met Beethoven. He had written a set of variations on a French air and dedicated them to Beethoven as from "his admirer and worshipper". He had been long anxious to meet the great man, but it wasn't easy, not even in Vienna. So when a friend, Diabelli, took him to meet the master, a shy and nervous Schubert took his work with him. And as Beethoven looked through it, Schubert very nearly broke down. Beethoven was one of the few musicians of his day to recognise Schubert's genius: "Truly he has the divine fire in him", he said. Late in life Beethoven regretted he did not have the chance to see and study more of his younger contemporary's work.

It is sad to think that Schubert gave only one public concert in his life. A great many of his compositions were unknown to the public when he died. An inventory made at the time of his death simply said that Schubert left a few articles of clothing, a mattress and bed-coverings and "some old music". The collection of 500 or so manuscripts which made up this "old music" was valued at a few shillings. It took many years before these were unearthed one by one. Ten or eleven years after his death the *London Musical World* wrote: "All Paris has been in a state of amazement at the posthumous diligence of a song writer, Franz Schubert, who while one would think his ashes repose in peace in Vienna is still making new songs!" As the years passed, an astonishing harvest was reaped from the dusty heap of old music sheets — songs, chamber music, pianoforte sonatas, duets, trios, quartets, fantasies, operas. It was as if the inscription on his tombstone came literally to life: "Music has here entombed a rich treasure but still fairer hopes".

— N.M.

Obituary

Bhoodalur S. Krishnamoorthy Sastry, the great gottuvadyam vidwan, died at Madras on October 17, at the age of eighty-four. He was also a vocalist who had the benefit of the guidance of Konerirajapuram Vaidyanatha Iyer and Muthaiah Bhagavata. He was for several years Principal of Kalakshetra, Madras. He received the Sangeet Natak Akademi Award for Karnatic Instrumental Music in 1958. The Madras Music Academy conferred on him the title of Sangeeta Kalanidhi in 1964.

THE MUSIC OF INDIA by Reginald & Jamila Massey. Published by Kahn & Averill, London, 1976, \$10.00 or £ 4.80 (*In English*).

Reginald & Jamila Massey's *The Music of India* is yet another book on Indian Music designed for the reader not too well-versed in this field. It is written in an easy style, which demands no particular concentration or effort on the part of the reader. The title is actually somewhat misleading: the reviewer found that it read more like "Indian History and Culture made Easy" —with Indian music thrown in.

The book's compass is wide. It starts with a few pages on India's Vedic Heritage, floats easily through the early centuries of the Christian era, the Sultanate, the Mughal and the British periods, and ends with the present stage of Indian music (Hindustani and Karnatic classical, Rabindra *sangeet*, film songs). One can only be amazed by the authors' ability to chronicle so much in so compact a space!

The arrangement of the book is somewhat haphazard. The chapters read more like short, independent articles; they convey no overall impression and have no sense of direction. Individually, some of the chapters, though elementary, are useful. The authors have obviously done their homework well and to the extent one can use the word "correct" in the context of Indian music, the brief history and explanations of *raga* and *tala* are correct.

Chapter One tries to give a summary of the early works on Indian Music, quoting an anecdote or two from the *Natyashastra*. There is also the usual enumeration of the various *rasa*-s, the sounds associated with the different notes of the *saptak* and the evolution of *raga* from *Samagan* and *Jatigan*.

What constitutes a *raga* is a baffling question for many. No easy answer can be provided but the authors' attempt can be described as adequate. In its limited scope, the various aspects of a *raga*, both technical and presentational, are well presented. There is a discussion of *shruti*-s, or the *melakarta* and the *thaat* systems, as well as interesting excerpts from Kallinath's commentary on the *Sangeeta Ratnakara*. In fact, scattered through the book are interesting anecdotes, excerpts or descriptions. For example, the detailed description of Shambhu Maharaj's depiction of *Kaun Gali Gayo Shyam* will fascinate many a reader. This story-telling aspect is one of the merits of the book. But then, this is not a story book.

Chapter Eleven includes charts on different *tala*-s with *bol*-s and divisions. The informative part is the section on the time value of the *matra*-s not often mentioned in elementary books.

The sections which compare Indian music with the music of the East and the West are of no particular merit. The East-West Conference on Music held in 1964 in Delhi is mentioned but instead of touching briefly on some of the ideas discussed there, the authors are content with citing a long list of

participants. Since the book is intended for the non-initiated, one cannot quite decipher what these names are likely to prove.

There is a list of the four types of instruments and one cannot quarrel with either the list or the descriptions. The line drawings of some of these instruments are pleasing. What one can take issue with, however, is the list of musicians. It reads like a guide to Indian musicians, foreign tours inclusive, possibly with a view to facilitate concert-going for foreign tourists. It is difficult to understand the basis on which the list was compiled: it includes amateur artistes while the name of a veteran vocalist like Ustad Nissar Hussein Khan is missing and present-day leaders of the Agra *gharana*, like Ustads Latafat Hussein Khan or Sharafat Hussein Khan, are not even mentioned. And how can one write about sarod players in India today without a reference to Ustad Amjad Ali Khan?

The book is at best an attempt at stating the most elementary concepts of Indian Music. And if it had remained just that, it would have served some purpose. But it is also like a bad film-script: you name it, the book has it! Mohenjo Daro, the caste system, Lord Krishna, the Devadasi system, Satyajit Ray's films; Katherine Mayo and the matrimonial columns in the newspapers all find their place within its covers. Other than music, there is so much that is stated in these 165 pages that one wonders if the authors intended to write a book on Indian history, on our social system, or just expose their own prejudices and reveal their patronising attitude.

There is throughout an air of irrelevance. For example, in the chapter on the Vedic Heritage, all of a sudden the "Fathers of the Republic" are chided for naming the country India and not Bharat. There are also many enigmatic sentences: "Integration is a fashionable concept today but not necessarily a wholly desirable objective" (p. 39). The authors might perhaps be happy with a wide "variety of birds in a garden" but one does expect a saner social perspective. Of what interest or relevance is the statement, "*Devadasis* have become 'Shrimati-jis' . . . *tavaijs* have become 'Begums' . . . *bais* have become 'Devis' and the *ustads* have become 'Khan Sahibs'?" (p. 32). Also, anyone who suggests that the social dimension in Hinduism has come from Islam sounds less-than-knowledgeable about Hinduism.

The book leaves one sad, maybe even a little angry. The understanding of Indian music, like all arts, requires time, patience and, most of all, sensitivity. And sensitivity is the one thing totally lacking in the authors' presentation. They seem like intruders in the delicate canvas that is India's music, culture or history.

— HAFEEZ AHMED KHAN

SHABDAPRADHAN GAYAKI by Yashwant Deo, Popular Prakashan, 1978, Rs. 16.00 (In Marathi).

Yashwant Deo's *Shabdapradhan Gayaki* is to be welcomed not only because it is the first book in Marathi on lyric-singing, but also because it comes from the pen of a competent music director, an able composer of music for innumerable lyrics, operas, ballets and films. Besides, Deo is himself a poet and his experience in these fields is rich and varied.

One is impressed by Deo's main proposition which is that the tune is *in the song*, not outside it and that the composer has only to discover it. This is only possible when the composer knows his music well and also possesses a keen literary sensitivity.

The book's opening chapter offers minute instructions for singing a lyric correctly, with the emphasis on investing the poet's word with its full emotive content. Some of Deo's suggestions can also be put to profitable use by *mehfil* musicians to project their vocal virtuosity more effectively for he discusses the nuances of words, and the nature of certain syllables which are likely to be mispronounced.

The next chapter is on the writing of lyrics and contains important suggestions for lyricists. He cites several illustrations to prove how a given word or a phrase can mar poetic content, and, when replaced by a more fitting and appropriate word, is able to heighten poetic effect and enhance its musical potential.

The appendices include copious references to popular pieces, which illustrate Deo's point that the words of a lyric should be easy to understand and embody significant emotive value. Deo is critical of almost every poet from whose works he has quoted and in the process has not even spared himself.

The third chapter, which deals with music composition and direction, is based on Deo's rich practical experience in the field and contains several constructive suggestions for improvement in this area of musical activity.

Poet Mangesh Padgaonkar's preface to the book is quite illuminating.

VAMANRAO DESHPANDE

MUSICAL INSTRUMENTS OF INDIA by B. Chaitanya Deva, Firma KLM Private Limited, Calcutta, 1978, Rs. 85.00 (In English).

The full title of the book is "Musical Instruments of India, Their History and Development". Trained as a physicist, musician and musicologist, Dr. B. C. Deva has the unique ability to write scientifically about music and musical instruments. He has knowledge of both the Karnatic and Hindustani systems of Indian classical music. He has amassed reliable information

about the folk and tribal music of India and collected data from music texts, literature, sculpture and paintings from as many corners of India as possible and also through a personal survey. With this equipment as a background, he has written this excellent book about the musical instruments of India. His scholarship is evident in the historical treatment of the area of study. Besides, the book presents a new and scientific approach to the subject of the musical instruments of India and, as such, will prove useful to scholars interested in this subject.

The book has eight chapters. In Chapter One, the author states the method of his approach to the subject and gives the arrangement of the musical instruments in the book in the order of *Ghana* (idiophones), *Avanaddha* (membranophones), *Sushira* (aerophones) and *Tata* (chordophones).

In Chapter Two, while explaining the cultural basis of the study, he makes it clear that Indian culture is not one culture divided into regional varieties but embraces many parochial strains coming together to grow into one commonness.

Chapter Three includes the Ethnic and Cultural History of Instruments, and analyses the tribal contribution (to the music of India) to be observed in the names of some *raga*-s.

In Chapter Four, Dr. Deva attempts a definition of a musical instrument and traces its evolution. He accepts the four-fold division given in the *Natyashastra* and mentions the classifications made by western scholars.

Chapters Five to Eight discuss in detail the varieties of the *Ghana Vadya* (idiophones), *Avanaddha Vadya* (membranophones), *Sushira Vadya* (aerophones), and *Tata Vadya* (chordophones), respectively. While discussing stringed instruments, the author has brought out critically the crucial part played by them in respect of the emergence of the drone and the shift of the standard scale and the measurement of the intervals. Pages 177 to 289 contain photographic illustrations of musical instruments which serve as an aid to understanding them.

At the end there are two indices: an Index of Subjects and an Index of Persons and Texts.

A careful reader is likely to seek for some minor improvements in a few instances in later editions of the book.

On page 20, the period of Matanga's *Brihaddeshi* is mentioned as 5th — 7th century A.D.; but on page 119, it is given as 6th — 9th century A.D. On page 89, in place of *mrit + anga*, *mrid + anga* would have been correct. On page 93, the length of *panava* is mentioned as sixteen fingers. In the *Natyashastra*, it is given as sixteen *angula*-s. *Angula* is a unit of measure equal to a finger's breadth. It is about $\frac{3}{4}$ of an inch. Hence, the translation of *angula* as 'finger' (adopted from Dr. Ghosh's translation) does not convey the correct sense. On page 119, while describing *mohori* (*madhukari*), it is stated that 'perhaps the earliest reference is in Matanga's *Brihaddeshi* as *mavari* and *madvari*'. The published *Brihaddeshi* does not have the Chapter on *Vadya*. As there is mention of Matanga's views (on musical instruments) by later scholars, it is evident that Matanga also

wrote on *Vadya-s*. Due to the absence of the Chapter on *Vadya* in the printed *Brihaddeshi*, it would have been better had this reference been more specific. On page 135, while describing Bharata's *shruti*—experiment, the two *vina-s* are said to have 22 strings each. It is doubtful whether Bharata's *vina-s* were with 22 strings. Bharata's two principal *vina-s* were *Chitra* and *Vipanchi*, having seven and nine strings respectively. On page 142 (and also on p. 19), the statement that 'the wives of *udgatha-s* accompanied the singing on the instrument' is not correct. The wives of the *yajamana* (sacrificer) accompanied the chanting of the Saman-singers on *vina-s*. On pages 143 and 144, the name *Gupitila* is not spelt correctly. It ought to have been spelt as *Guttila*.

G. H. TARLEKAR

A TREATISE ON ANCIENT HINDU MUSIC BY Arun Bhattacharya, K. P. Bagchi & Co., Calcutta, 1978, Rs. 30.00 (*In English*).

The book has been written primarily for undergraduate and post-graduate students. Important musical concepts occurring in the *Naradiya Shiksha*, the *Natyashastra*, the *Brihaddeshi*, and the *Sangeeta-Ratnakara* have been explained in simple language.

Unfortunately the book bristles with errors in respect of musical concepts and grammatical and spelling mistakes.

On page 26, the author says that the seven notes incorporate twenty-two semitones. The twenty-two *shruti-s* are not semitones but microtones.

He has also confused the *tana-s* occurring in connection with the *murchana* with modern *tana-s*. If he had understood the *tanakriya*, *pravesha* and *nigraha* mentioned in connection with these *tana-s*, he would have avoided this confusion.

The author has not clarified the distinction between the *amsha* and *graha* concepts. The distinction between *Gana* and *Gandharva* has not been elucidated anywhere. *Ghoshaka vina* was not the *tambura*. He has referred to the *dvasdasha murchana* of Matanga but not explained its rationale.

There are many grammatical mistakes in the book: "The number of such songs . . . run into more than six thousands" (p. 23); "The existence of shadja and madhyama gramas were in vogue round about Bharata's time" (p. 26); "Matanga answers to his self-styled (?) question" (p. 99); "Matanga mentions of the *alamkars* which do, of course, resemble with those mentioned by Bharata" (p. 99); "Each of these *murchanas* have seven orders" (p. 119). These are only a few examples of such errors.

Sanskrit words have been hopelessly misspelt: 'Gabho' for 'gavo', 'Vinna' for 'bhinna', 'jati' for 'yati', 'som' for 'sama' to name some of these instances. Sanskrit quotations cited in the Roman script have been so mercilessly misspelt that they are simply unreadable. Sanskrit words quoted in the Devanagari script in the appendix have also not been spared the author's fondness for misspelling. Even proper names have been badly disfigured. For instance poor Yajnavalkya has become Jainabalkya throughout the book.

Such a book should not be placed in the hands of immature readers.

JAIDEVA SINGH.

UNFINISHED JOURNEY by Yehudi Menuhin, Clarion Books, MacDonald and Jane's, London. Indian Book Company, Delhi, 1977, Rs. 75.00 (*In English*).

Unfinished Journey is the autobiography of Yehudi Menuhin. And like most autobiographies, it is an account of his life and development, of the many friends and great men and women who were close to him, of his many involvements in life, of his wide-ranging career. But there is something special about Menuhin's writing which makes the autobiography unique. His writing communicates on an unusual plane, both intellectually and emotionally, on a musical rather than a literary plane. His writing, like his music, particularly when he plays great music like an unaccompanied sonata by Bach or Bartok, makes us feel his presence. It is a total expression of his being and there is a charismatic, radiant quality about it. "It is a presence", as George Steiner puts it (in what is entitled, "Not a Preface, but a word of thanks"), "that seems to encounter the world and oneself with a sovereign courtesy of heart".

Like all major public figures who have contributed to human happiness, his life has been a kind of public property. Every one of the two hundred concerts engagements he has in a year is covered in the newspapers of the world; his arrivals and departures make news; his sensitive, finely chiselled face, full of character, is known the world over in photographs, films, posters, caricatures, on the T.V. His autograph is with every teenager, music lover, and all those who adore him—from yoga teachers to Royalty and heads of States. Unlike great men who come into public notice fairly late in life, Yehudi Menuhin became a public figure, a celebrity, at the age of ten. So it is fifty years of public life that we all know of. What more can a biography say? A lot.

A lot, because it is Menuhin who says it; a lot, because of the way he says it. There is, of course, the style I referred to early. A style which has the cadences, the controlled tension, the rhythmic impulses of music. And, throughout, there is a modesty which could be construed as a kind of arrogance. But it is neither modesty nor arrogance. It is truth.

We all know the public image. Menuhin takes us behind the scenes. To me the most moving parts of the book are the first hundred and odd pages in which we get a vivid picture of his childhood. The dominating figure here is his mother, the guardian angel of his overwhelming talent, nursing it with a dedication, a love and an abiding concern, all of which have just the right balance of wisdom, sensitivity, practicality. His father was temperamentally different, but strong, clear-headed, with a steadfastness of purpose which was almost frightening. "Each viewed the world from an Asiatic fastness, ideal past on the one side, ideal future on the other, and in either case outside the historical continuum". The two together made the home a haven of faith and hope, and of orderly activity.

Both papa and mamma Menuhin were, of course, the inheritors of the pride, the strength and the ancient wisdom of the Jewish faith. New to the United States and anxious to set up a home there, they looked round for an apartment of their own. They found one and the landlady observed, with every intention of pleasing her new tenants and clinching the bargain, "And you'll be glad to know I don't take Jews". "The landlady's blunder," says Menuhin, "left its mark. Back on the street, my mother took a vow: her unborn child would wear a label proclaiming his race to the world. He would be called 'the Jew'".

This was not a reaction to the bitterness that these few thoughtless words of hostility by an illiterate woman had created in her. Her action is the keynote to her character. "That she should make impulsive decisions and abide by them was deeply characteristic; that an insult to her race should prompt the proud assertion of it, a reflex absolutely to be expected; but there may have been another factor in her apparently sudden resolve. Symbol was a language which came easily to my mother. An Abraham, an Isaac or a Jacob is a part of history, begotten or in turn begetting; 'the Jew' is Everyman, evoking no model and continuing no line. As I hope to show, my mother was determined that no burden of the past, either claims of relations or Jewish tradition, should encumber her children. My name may have been the first entry on the clean page".

Menuhin had, quite understandably, a sheltered childhood. He went to school only for a day and his sister, Hephzibah, for less than a week. Their real schooling was at home; their real mentors, their parents. "The family was sacrosanct . . . children were not objects, nor possessions, but their parents' own flesh and blood, welded with them into a unit, no part of which could be exhibited without the whole suffering from the publicity. . . . Concerts were necessary, at first as a test of achievement, later as a means of support, but at no time in my youth were they allowed to challenge the emphasis on family life and on the children's primary duty to study and to learn". In short, as Menuhin says, the result was "a coherence in family life which allowed all manner of speculations on the purpose of the universe without threatening the fabric of existence".

One cannot help feeling that it is the cohesion, the orderliness, the discipline of his home that made Menuhin's fabulous natural talent blossom into a great and purposeful life and career as musician and humanist.

From the historic Berlin Concert, in 1929, when Yehudi Menuhin, short of his thirteenth birthday by a few days, played the Bach E Major, the Beethoven and the Brahms Concertos with Bruno Walter conducting the Berlin Philharmonic, his musical career was established beyond the shadow of a doubt. Einstein hugged Yehudi at the end of the concert, with an exclamation of astronomically disproportionate immensity: "Now I know there is a God in heaven!". Career-wise, it was, from then onwards, a progression from success to success. All that is now musical history. Menuhin has sketched it all movingly, with disarming frankness for all to read and judge and understand; for younger people, something to emulate; for parents, an object lesson on how to nurse talent and creativity.

After the very early years of growth and adjustment he reveals to us, quite often, the meaning and the real significance of human relationships: his attachment to Louis Persinger, his first teacher, friend, philosopher and guide; his 'boundless reverence' for Enesco, one of the greatest creative artists of this century. Enesco wasn't just a teacher. He was "the sustaining hand of providence, the inspiration that bore me aloft... Enesco will always remain the Absolute by which I judge others... What I received from him — by compelling example, not by word — was the note transformed into vital message, the phrase given shape and meaning, the structure of music made vivid... Above all, Enesco carried me on the wave of his conception of the music... Today his direct influence is submerged in a conception of the work itself, a conception which is unified, its elements no longer traceable to distinct sources. I must make an effort now to recall any specific thing he said, but I know that everything I do carries his imprint yet".

I doubt if anyone has written about music in a style which combines such finesse, such clarity, such integrity and such deep meaning. Later in life, the range of Menuhin's interests and sympathies widened considerably and he has revealed himself as a humanist with a strong sense of social justice. He has fought injustice and oppression, racial, economic, political. Apartheid in South Africa, political oppression elsewhere. But his postures here are slightly self-conscious and they don't carry conviction in the way that his total involvement in music, the main discipline of his life through which he has realised himself, does.

There are so many things in this fine autobiography to comment upon, and it is so difficult to pick and choose, that one can only ask the reader to go to the book itself. It is a most unusual piece of writing, the like of which does not exist in English literature. No one has used a style so much in keeping with his thoughts and his subject. He has recaptured in English writing something of the essence of music and of musical expression.

One cannot write about Menuhin without a mention of his special relationship with India. Of late India has become a part of his life, not just yoga and the fascination of Indian music, but in his own words, "the serenity of India, its deeper sense of values, its timelessness, its genius to make sense and create order out of chaos". What a fine friend for India to have!

—N. M.

This is the first serious review on the complex phenomena of Modern Indian Art. There have been random studies and monographs on individual artists and there has hardly been ever a catalogue which did not carry an introduction by some well-known figure. Most of such writing has been (written) by enthusiasts, which is a good thing anyway, and by people who have developed, or think they have, special sensibilities and insights which endow them with the necessary authority. Much writing on this subject has been in the nature of enthusiastic exclamations and "aesthetic" pronouncements.

The reason for all this is not too far to seek. The study of art history and criticism related empirically to the art of our times is just beginning. The study of aesthetics was reserved for scholars who did not require the testing of their propositions by empirical facts. But if this were to be all, we would be left with the "I know what I like" attitude and that would be that.

Fortunately, questions of Relevance, Authenticity, Quality keep cropping up and it is now not so unusual to find people asking the question: *How do I know that this is a good picture?* There's a growing sense that there is more in this than the purely arbitrary.

This is Geeta Kapur's first major book and she reveals, quite apart from her enormous scholarship, extraordinary insights which illuminate the works of those artists she has chosen to discuss. I cannot think of any other critic of Indian Art who has shown such perception into the processes of art, nor one who has looked at art from his or her own comprehensive world view. Her long and profound involvement with art has enabled her to look at the processes from the inside and her power of analysis enables her to arrange, collate and interpret what she dredges up and finally to assess these efforts of a lifetime in terms of value judgements.

Her style of writing is terse; her prose is pliable and persuasive, even seductive, at times tending to poetise certain paintings. It never tapers or slackens, with the result that the main thrust of her argument is sustained.

She has chosen six very distinctly different artists (M. F. Hussain, Bhupen Khakhar, Akbar Padamsee, F. N. Souza, Ram Kumar and J. Swaminathan) who span the period from the early fifties to the present day. Inevitably, the intimate history of this period is casually and incidentally revealed as she concentrates on a three-pronged analysis of each of the six.

There is a biographical introduction where selected details are handled with "delicacy and humour". These details were provided by the artists in long interviews and through correspondence and only such details have been included which are supposed to have a bearing on their work.

This can be, and to an extent is, helpful in considering the works of painters like Souza and Ram Kumar. It is doubtful whether the rebellious nature and tumultuous life of Swaminathan can in any way account for his perceptions and achievements as a painter. He has consistently maintained that his social and political involvements have nothing to do with his vision as a painter. The metaphysical implications of his paintings have nothing to do with his life

as an active communist, with his role as an agitator in the protest lodged against the Akademi. It is interesting enough reading and she has written at length on this aspect of Swaminathan though what it has to do with Art or Art Criticism is a bit doubtful. She is not quite sure whether he is capable of acting on behalf of any CAUSE in pursuing which he did not gain publicity, controversy and fame. Causes, according to her, were espoused not because of their intrinsic worth but because they provided the necessary springboard from which he could attract public attention. It is a moral indictment which detracts from her own arguments. Even if one were to agree that his polemical nature, seeking expression through speaking and writing, did accelerate his success as a painter, how do his paintings become more viable as paintings? And is it fair to conclude that his political acumen robbed him of all honest intention? And how is all this relevant to the "breath-taking portents, superb joy" (p. 215) in which she obviously delights towards the end of her essay?

In fact, there is an inherent danger in this kind of approach. By creating a heroic or a colourful personality for the artist, his work automatically assumes a colour and a resonance in the popular imagination. It is practically impossible to see a Van Gogh now without thinking of him as either mad, indigent, pathetic, sorrowful, etc. etc. After all, his biographers have feasted off a juicy bit of life! *The Chair* evokes the 'lonely' Van Gogh; *The Cypress Trees*, the 'tortured' Van Gogh — we have thus been prevented from seeing the paintings as very positive achievements. And now when we see any of Souza's Christian subjects, we shall see little Souza kneeling in the church, taking in the tortured figure of Christ and the splendour of the Mass or Souza painting murals in his mother's womb or later playing Peeping Tom. The trouble is that the biography of an artist tends to create an hermetic relationship — works become signposts and symbols in the artist's "Life", which is supposedly more important than the signposts. Fortunately for us, and in spite of him and his biographers, some of Souza's paintings do snap the umbilical cord and reach out beyond the biographical self even though they carry the genes of the parent body. They refer to something larger, something more universal than the artist himself. Such works (*Supper at Emmaus*, *Deposition*, *Mystic Repast*) become the meeting ground for people with altogether different lives but with a common human inheritance.

It is a relief not to be saddled with the readymade categories of "form" and "content" and the usual jargon which is a camouflage for ignorance. Geeta Kapur has tried to follow closely the processes at work. Take for instance the following passage on Ram Kumar:

"The moment Ram Kumar eliminated the figure, he changed his structural strategy. First of all the eye level, which had usually been grounded low and the perspective therefore tilted up... The foreground was often left unworked, the middle distance merged with the background. Correspondingly, the landscape was arranged centrally.... In itself this new mode of composition proposed nothing remarkable or original. But it proved appropriate for his evolving themes.... When he started painting his series of Benares paintings, what was simply a convention became a positive advantage. The entire approach to Benares... required that he compose a cluster of impassive facades so that the spirit of the city should appear withdrawn and impersonal" (pp. 78-79).

She is able to show the subtle process by which the elements of form cry out for a specific vision that will justify them. Nor is she simplistic about the Indian inheritance from the West. It is not dismissed outright. About Ram Kumar she continues:

"The careful and intensive concern for the language of painting is always an advantage, even if, to begin with, the language is borrowed. But the language consummates itself only when it is offered to a vision and Ram Kumar's Benares was such a vision" (p. 81).

She could have been more generous to Souza on the same basis. Quite obviously she prefers the "life-endowing aspects of Eros" to the purgatorial aspects of Souza's vision — for vision it is even though the frequency and intensity of his eruptions have been varied and irregular.

In evaluating Souza's work she says:

"Souza with all his genius flounders between the abyss that faces the Christian in the form of sin and the bourgeois in the form of illegality, and falls short of achieving the real and critical objective of shaking the superstructure of the civilization he attacks. In the moment of floundering he utters war-cries and resorts to excess of gesture, petrifying genuine expression, turning it into caricature" (p. 27).

Are not her expectations misplaced? Are *Guernica* and all the wailing women of Picasso flops because they failed to shake the superstructure of the civilization they attacked? And judging by the wars which have continued with mounting frenzy since the Spanish Civil War, the superstructure is as firmly established as it ever was and there is little likelihood of a painting or a poem dismantling it. Artists will, of course, go on painting or writing and the thought of beating their ineffectual wings will not deter them from uttering war-cries which become petrified. Sometimes it is a frontal attack like Souza's *Six Gentlemen* and, as in the case of all frontal attacks, there is a momentary success till the surprise wears off. These fellows look as if they are wearing masks or have tattooed their faces to scare away the enemy. But familiarity won't breed contempt and we might even be persuaded into thinking that behind their masks they aren't such bad chaps, even though no one would love them except their mothers. It is in some of the paintings that the emotions of disgust, compassion, belief and non-belief are handled with restraint and eloquence. The poetry of these images may not shake the superstructure of our civilisation, but they may help us to endure and to prevail. The tribute paid to Ram Kumar in redeeming the use of a borrowed language by a vision of Benares could have been paid with equal aptness to Souza's vision of Christianity, unless of course we consider Benares to be more OURS than Christianity.

As I have said earlier on, Geeta Kapur tries to establish a strong correlation between the lives of the artists and their works — a kind of dialectical relationship, which steers a course and finds its unique expression. Even if it is not great expression it is, nevertheless, authentic and authenticity is a prime requisite. She quotes Aime Cesaire's poem on returning home to Martinique. No one would doubt his sincerity or the truth of what he feels but it fails to become a poem and remains a series of prosaic if impassioned statements. At least so it sounds in translation. By themselves Authenticity, Sincerity, Moral, Truth etc. were never enough to create Art.

The chapter on Padamsee is well considered. It says a great many things which Akbar himself says about his painting. For him it is a sanctuary, and the activity of painting is cleansing and healing. It cannot be allowed to finish in one glorious flash because there is the rest of life which must be occupied by it. There has to be a sustaining structure, a system that will point to a beginning and an end. So he devises mathematical systems which will yield innumerable pictorial possibilities without being fortuitous. As she says, it is an attempt to create order:

"Rather than regarding form as a realization, a final articulation of the deeper logic of content, a logic which arises from the dynamic of life, Akbar tends to regard form in the manner of an idealist, as an original pattern or mould. That is why he tends to be a formalist" (p. 113).

Nevertheless she sees in his work not the rigid application of a mathematical basis, which would have reduced it to many mechanical exercises, but retrieval by his painterly instincts.

The Platonic concept of the universe has its dangers as Yeats was eager to see. Indeed reliance on the universal laws of the Greek Philosophers means falling into the trap which they constructed. One might as well construct one's own trap as there are better chances of getting out even though one may fall into yet another.

Bhupen Khakhar is perhaps the artist most sympathetically discussed. Possibly because this painter is now working in an avenue which is nearest to the author's own socio-political convictions. She sees him making a virtue of his own deficiencies as a painter. His whimsical sense of humour, his espousal of the cause of the Little Man to the extent that his own "aesthetic" is converted into the Little Man's — not only is he dressed in his drab and cheap clothing and placed within the middle-class dream, to complete the scenario as it were, but Bhupen takes on gaudy and shiny colours to paint the entire pictorial space. The question that arises is whether such identification is sympathetic or antagonistic. There is a feeling that he may be poking fun at this fellow and it is not at all certain that he does not enjoy the perpetuation of this dream.

Since "they know not what they do" should I (the artist) become as ignorant? Even if I should do so, will I not be mocking them with my superior knowledge held in abeyance? Furthermore, does art gain by such a complete identification with 'vulgarity'? No one today would suggest that art should confine itself to being prissy and polite, or be a mere matter of manners and taste and certainly the making of decorative objects is not viewed as one of its more important functions, but how does identification with the "vulgar" become an act of liberation or transformation either for the artist or for the viewer and most importantly for the deprived subject matter?

The work of Saul Steinberg comes to mind. He, too, has been motivated by the iniquities, the humour, and the paradox with which his environment abounds. Being so motivated he doesn't forget that he has the graphic elements of art to contend with and hardly ever succumbs to being just a humorous illustrator. His line and the elements at his disposal assume an independent vitality. The wit is not referential but intrinsic to the line. The original motive becomes inextricable from its formulation and this can only happen when there

is an enormous familiarity (not facility or dexterity or painstaking application) with the medium of his choice. His images are contemplations within the medium and cannot be conjured up in terms other than those of the medium. As Geeta Kapur says earlier in the book, the formal elements of art redeem themselves when offered to a vision. What may one ask happens in the absence of formal elements? Or in the case of defective formal elements? A vision without formal elements can only lead to sentimentality.

Let us face the facts. I have mentioned this earlier on but it bears repeating: Art, especially painting, is a poor socio-political weapon. The novel and the cinema are more potent. Though painting does afford a field which is wide enough for all the aspirations of man to conjugate, it can negate itself by its refusal to come to terms with the material elements of its choice and by assuming functions which belong to other spheres of human activity.

Bhupen's images, endearing or otherwise, tend towards a more independent existence. We recognise and feel for these people whom we meet in everyday life but they are never jelled as art and if Bhupen has deliberately cocked a snook at ART, he has done so at his own expense.

— KRISHEN KHANNA

Record Reviews

Folk Music from Gujarat

LAGNA GEETO
HMV ECSD 2787

LOKSAGARNAAN MOTI
HMV ECSD 2792 (Stereo)

ALAKH NI ARADH (Gujarati Bhajan).
HMV ECSD 2767

BHAKTI RAS GEETO
HMV ECLP 2778

Lagna Geeto has twelve traditional songs usually sung during various marriage rites. There are five main female voices, those of Bharati Vyas, Hemangini Desai, Pauravi Desai, Jahnavika Desai and Kundan Thakar. The songs are by nature traditional, but here they tend to suggest an urban sophistication; they lack a recognizable rustic effervescence. Their appeal is for the most part nostalgic and academic and the disc can perhaps be used on marriage occasions in place of live voices. But, as music and poetry, the songs possess little value independently. To guide the listener, Jitubhai Mehta, an authority on folk literature, has contributed a few lines on the disc sleeve, describing a few marriage customs with the appropriate songs for those occasions. The accompaniment consists of the shehnai, flute, dholak, tabla and manjira.

Loksagarnaan Moti is a compilation of ten solo folk songs sung by different artistes. Out of the ten, only five songs make really good listening. Damayanti Baradai, the singer of the first folk song (*Maniyaro te halu*), has a captivating voice and there is a true folk flavour in her singing. The second song makes a promising start in a Duha, but tapers out tamely in the main lyric. In the fourth item Kanubhai Rajguru exploits the full range of his voice. Side Two begins with a folk song for children (about the wedding of an ant), sung in a rather shaky voice by Karsandas Sagathia. The songs by Bahauddin Hajibhai, Kashiben Gohil are good but the best piece is sung by Rajabhai Sondarva (*Malam mota halela maar*). The last song (by Pravindan Gadhavi) should not have been included in the repertoire since it mars the effect of the entire record. The rhythm accompaniment of tabla, dholak, jhanja, manjira is throughout effective. The melodic accompaniment is that of the shehnai, flute and violin. The brief introduction on the record sleeve is penned by Manubhai Gadhavi, the well-known folklorist.

Alakh ni Aradh contains ten devotional songs, out of which the second *Sonala Vatakadi* (sung by Natwargiri Goswami) is easily the best. It is a kind of ballad, known as the *Bharathari*, usually sung by wandering minstrels. It presents the story of Raja Gopichand who renounced his kingdom and became a sadhu. Goswami invests the words with deep feeling. Though the

credits in the record sleeve do not mention it, the violin accompaniment is by Nanjibhai Mistri. The interludes he plays have a haunting quality because the instrument has been adapted to the style of the folk string instrument, *Ravanhattha*, traditionally played by the wandering minstrels. As an accompanist he has now become indispensable in every folk item of some value and other violinists have begun to imitate his style. Perhaps the violin will be adopted for Gujarat's folk music as it has been as an accompaniment in Karnatic classical music, though in a different way. The songs by Jivram Bhagat, Damayanti Baradai, Kanubhai Rajguru, Nathalal Chorasias, Bhagwanbhai Jalu and Kashiben Gohli do have an authentic feel but the rest are merely ordinary. The balancing of voices and instruments and the technical quality of the recording show competent handling.

Bhakti Ras Geeto has ten devotional songs. There is a short introductory note on the record sleeve by Harindra Dave, the well-known Gujarati poet and writer. But the record does not contain any outstanding item, except perhaps the first song *Janamno Sangathi* by Manna Dey and this despite the imposing array of popular artistes (like Diwaliben Bhil, Kaumudi Munshi, Usha Mangeshkar, Abharam Bhagat and Bhaktaraj Dula Bhagat) who sing the pieces. It could be that the songs and tunes selected for the artistes were not quite suited for their abilities, and so they could not give their best in the record.

—NINU MAZUMDAR

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NATIONAL CENTRE FOR THE PERFORMING ARTS

Nariman Point, Bombay 400 021.

SOME FORTHCOMING EVENTS

Programme	Date	Venue
1. DAS NEUE WERK Instrumental ensemble from the Federal Republic of Germany specialising in contemporary music. Their repertoire includes a work by the Indian composer Naresh Sohal who will be accompanying the group on their Eastern tour (In association with Max Mueller Bhavan)	9/1/79	Homi Bhabha Auditorium
2. "THE SCHOLARS" Vocal ensemble from the U.K. (In association with British Council Division)	29/1/79	Patkar Hall
3. INDRANI REHMAN and her daughter SUKANYA Classical Dances of India	19/2/79	Bhulabhai Desai Auditorium
4. KOODIYATTAM featuring Madhava Chakyar of Irinjalakuda	5/3/79	N.C.P.A. Auditorium
5. MONA GOLABEK (pianoforte) (In association with International Communication Agency, United States of America)	23/3/79	Homi Bhabha Auditorium
6. PADMA SUBRAHMANYAM (Bharata Natyam)	Date and venue to be fixed later	